



PARIS
OPENINGS
OCTOBER 1, 1931
PRICE 35 CENTS

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Le L'Espresso



THE NEW FOSTORIA COLOR, WISTERIA, BRINGS RICHNESS AND SPLENDOR TO ANY SETTING . . . WITNESS THE TABLE ABOVE, SET FOR A FORMAL DINNER

Acquire this glorious dinner service of Fostoria, a few pieces at a time

BEGIN your Fostoria dinner service with the pieces you need most today—a dozen goblets, perhaps, in Wisteria, the new color, or a dozen salad plates. They will agree nicely with your linen and silver and will lend the sparkling charm of color to every table setting in which they appear. On a later occasion add tea-cups, or platters, or candlesticks. Such a procedure is entirely practical with Fostoria glass, for it is sold on the open-stock plan. You may buy one piece or a complete service today with the assurance that you can match it tomorrow or a year from tomorrow, should you desire.

As you admire the clear beauty of Fostoria, the thought may occur to you that glass of such fragile loveliness could not withstand the hardships of every-day use. You need have no fears.

Fostoria is as intensely practical as it is beautiful. Hot or cold foods will not harm it. It resists the chips and cracks that cause high mortality in the usual kind of glassware.

You will find Fostoria glass at the better shops throughout the country. Choose among patterns etched, cut or plain. Besides Ebony and clearest Crystal, there are six lovely colors—Topaz, Green, Rose, Azure, Amber and Wisteria. The prices are so exceedingly reasonable that you can well afford to begin your Fostoria dinner service at once! The Fostoria label, illustrated below, is affixed to every piece. Let it be your buying guide.

We should be glad to mail you a copy of "The Glass of Fashion," a new booklet on correct and charming table settings. The Fostoria Glass Company, Dept. V-10, Moundsville, West Virginia.



TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



Silverware
Designs of Lasting Merit

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS LONDON



THE distinction of a Revillon Frères creation lies in the fact that it is "Revillon Frères" throughout. » » Furs straight from the North . . . made up in our own model workroom. » » Such furs add the hallmark of quality to the cachet of Paris chic. » » They are the furs by which all other furs are judged.

{ WHAT DOES OUR LABEL MEAN?...OUR OWN WORKMANSHIP...ALWAYS }

Revillon Frères

FIFTH AVENUE AT 54TH STREET, NEW YORK

» »

919 NORTH MICHIGAN AVENUE, CHICAGO



**BONWIT
TELLER**

FIFTH AVENUE
AT 56th STREET

NEW YORK

PHILADELPHIA

PARIS

LONDON

Moire Baby Caracul Coats

So chic in fashion and so supple in quality they
represent the highest art in the fur mode.
Sketched from a collection of beautiful models are:

A Vionnet model of finest moire baby caracul with an original,
four-skin scarf of sable-tone baum marten (Left) 750.00

And, a Worth model of the same quality with a modified and
flattering Empire collar (Right) 595.00



BLACKSHIRE

INTERPRETS THE DRAPED-BACK MODE ●

In the dress of Cire-Lace . . . in the evening ensemble with the scarf-coatee . . . the Draped-Back Mode lends that important graceful line so flattering to the fashionable American woman. These two models are typical of Blackshire . . . expressing the distinction and exclusiveness that lies behind the name. See them at your favorite shop . . . and you see the smartest mode of the hour

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For Autumn Days Outdoors

WEAR BEST'S
FAMOUS SPORTS
FASHIONS

Model
531

Model 533

Model 534

Model 535

Model
536

Model 533—The new *Nada sweater frock is ribbed in corduroy effect—the latest Paris fashion. Two piece, with decorative metal clips. Brown, green, Algerian red. Sizes 14 to 20. 19.50
*Reg. U.S. Pat. Off.

Entire contents
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Best & Co., Inc.,
1931

Model 531—Best's new suede jacket has the 1931 silhouette, shorter than last year's and bloused above a wide waistband. Peachy-tan. Sizes 14 to 20. 15.50
Model 532—Gored corduroy skirt in wine, green, or brown. 6.50

Model 534—Another angora success! This new Chanel-type one piece frock in diagonal tweed angora with appliqued bow neckline. Wine red, Yankee blue, and Tally-ho green. Sizes 14 to 20. 22.50

Model 535—This is the Autumn 1931 edition of Best's famous corduroy cardigan suit. Ideal for sports and knockabout wear. Unlined jacket and gored skirt in cardinal red, dark green, copen blue, or brown. Sizes 14 to 20. 15.00

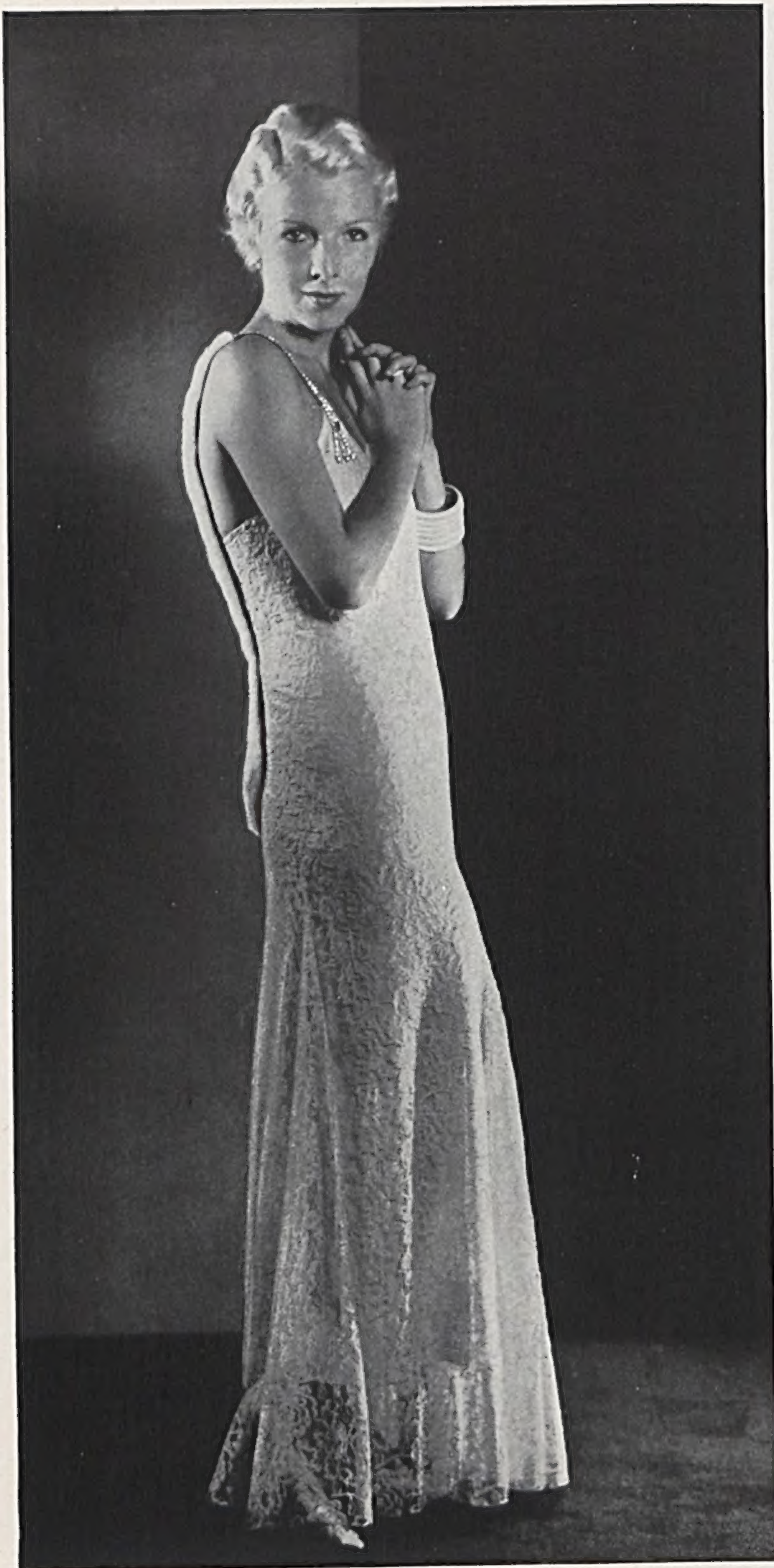
Model 536—Inspired by a Schiaparelli success, this distinctive sweater frock in one piece with ribbed yoke and colorful striped top. Brown, rust, or Yankee blue with harmonizing, contrasting stripes. Sizes 14 to 20. 19.50

Model 532

Best & Co.

FIFTH AVENUE

Also on sale at our suburban stores: Garden City, Mamaroneck, East Orange, and in our Boston Branch at Brookline.



Fashioned by
"Bob Burns"

FRANCES WILLIAMS, STAR OF GEORGE WHITE'S "SCANDALS", AND
"THE NEW YORKERS", NOW PLAYING IN "EVERYBODY'S WELCOME"

• Frances Williams wears this exquisite evening and dinner gown, of Lace de la Reine. It is fashioned for the requirements of the shorter woman (who is incidentally the average woman), and allows for the well-developed figure. Vertical lines, and a capelet of ermine or lace, cleverly give the desired illusion of height and slenderness. In white, pastel, and darker shades, it is available at the following stores, or the name of your local dealer featuring this dress will be sent upon request.

THE HALLE BROS. Co. Cleveland
L. S. AYRES Indianapolis, Ind.
JOHN TAYLOR D. G. Co. Kansas City, Mo.
FRANK R. JELFEFF Washington, D. C.
POLSKY'S Akron
THE DUNN TAFT Co. Columbus
L. L. BERGER INC. Buffalo
DONALDSON'S Minneapolis
HOCHSCHILD, KOHN & Co. Baltimore
KRESGE DEPT. STORE Newark, N. J.
CHERRY & WEBB Providence
J. E. PALMER Co. Portland, Me.
THE RIKE-KUMLER Co. Dayton

MARSHALL FIELD & Co. Chicago
VANDERVOORT'S St. Louis
THE KREEGER STORE INC. New Orleans
TITCHE GOETTINGER Dallas
THE SMITH-KASSON Co. Cincinnati
STERN & MANN Canton, Ohio
THE G. M. MCKELVEY Co. Youngstown
JOSKE BROS. San Antonio
COYLE & RICHARDSON Charleston
JOHN BRESSMER Springfield, Ill.
HUTZEL'S Ann Arbor
ROSS-HUNTRESS Rutland, Vt.
J. B. IVEY Co. Charlotte, N. C.

FRANKLIN SIMON & Co. New York
KAUFMANN'S Pittsburgh
THALHEIMER BROS. Richmond, Va.
MCBRIDES Spokane
HESS BROS. Allentown, Pa.
WM. F. GABLE Co. Altoona, Pa.
KESSENICKS Madison, Wis.
WILLEY'S New Bedford
HELEN GORDON Titusville, Pa.
MEYER BROS. Paterson, N. J.
GRUMBACHER'S York, Pa.
GUS TAYLOR Tucson, Ariz.
FRANCES Rochester, N. Y.

JOHN WANAMAKER Philadelphia
PETERSON'S GRAY SHOP Los Angeles
THE DENVER D. G. Co. Denver
RAPHAEL WEILL & Co. San Francisco
THE MARSTON Co. San Diego
DAVID A. HARRIS Reading
MCLEAN'S Binghamton, N. Y.
WOOD & EWER Bangor, Me.
JOHN J. CARROLL Newark, Ohio
HELEN BOYLAN Kalamazoo
GROSS STRAUSS Co. Worcester
MILDRED & HATTIE GREEN Scranton
ROSE HEIDT Albany, N. Y.

C. CRAWFORD HOLLIDGE Boston
J. L. HUDSON Co. Detroit
THOMAS KILPATRICK & Co. Omaha
MEYERS Co. Greensboro, N. C.
ALSOBROOK SHOP Columbus, Ga.
BLOCK BROS. St. Joseph, Mo.
CROSBY BROS. Topeka
ERMEE St. Petersburg, Fla.
SHEEHAN'S SHOP Holyoke, Mass.
PAUL STEKETEE Grand Rapids
THE WINFIELD SHOP Evanston
ROBERT SIMPSON Co. Toronto
MCINERNEY'S Honolulu

Lace
de la Reine... an Inspiration

FASHION, more than ever before, now looks to
Lace for inspiration... and loveliness... and
once again the "AFC" Lace Makers have
brought a new enchantment and variety to
the mode... in the patrician Lace de la
Reine, a distinctively new type that endows its
fortunate wearer with an enviable smartness.

THE AMERICAN FABRICS COMPANY, BRIDGEPORT, CONNECTICUT
MAIN SHOWROOMS—1 WEST 37th ST., NEW YORK



DAY or NIGHT

To the woman of importance, to be beautifully... correctly... individually... clothed; is synonymous with "dressed by Henri Bendel". That is why a list of Bendel patrons is a veritable "Who's Who" in society and art. The costumes pictured are from our fall and winter collection for immediate wear... priced... and styled... in keeping with the spirit of the times.

SECOND FLOOR

Henri Bendel

Inc.

Fifty-Seventh
Street
West



Bruehl



Photograph by Anton Bruehl



Because of its clever contrast of angles and curves, this charming new version of the Tricorne hat achieves a becoming effect from every point of view. Its flattering lines predict a vogue for wearability as well as smartness. Designed in the Knox studios and modestly priced at \$15. The Knox Hat Company, 711 Fifth Avenue, New York.



GOLFLUX



● Knowing 1931 wardrobes focus their chic above the waist. This canton frock (upper right) falls in a soft surplice about the neck and ends in petalled scallops. The hips seem all the slimmer because of the draping of the blouse. Lanvin brown, Kittie green, Tankard wine, navy, black . . . \$35.

● Another example of this upward trend is Bruyère's jacket costume (left). Light and dark bars outline diamonds above the hips, in this Franketta knitted frock. The sleeveless jacket's contrast with the frock's patterned sleeves is important. Burnt coffee, Alamo green, Guardsman blue, Spanish tile, black . . . \$35.

● Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Avenue, New York, and in Canada by Gould-Samuel & Co., Ltd., Montreal. Sold by all Golflex dealers. Featured by **The Tailored Woman**, 750 North Michigan Avenue, Chicago . . . 632 Fifth Avenue, New York.



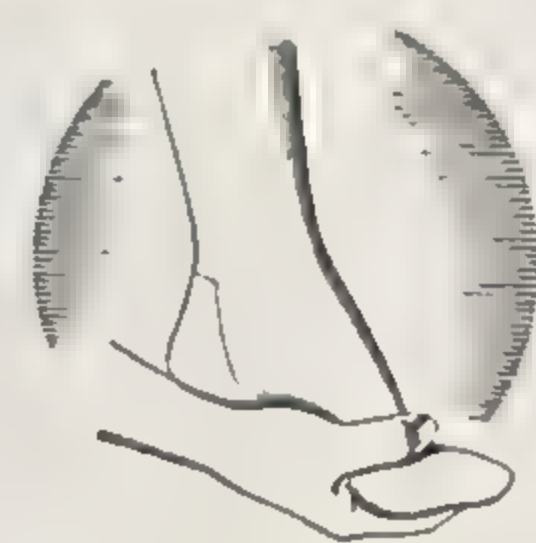
For the Brisk Tempo of Today -

Foot Delight shoes are something altogether new in smart footwear—the result of a remarkable invention. No other shoes can be like them, for their features are exclusive and patented. They are fascinating in their smartness—astonishing in their light weight. You may wear them constantly—mile after mile with never a thought of fatigue. You may even wear higher heels than you thought you could—with comfort. Yours—the thrill of a buoyant step. Yours—true Foot Delight. And eye delight, in the variety of smart patterns designed for appropriate wear on all occasions. Most models are carried in stock in a wide range of sizes at the Foot Delight factory. They are available in the better stores of your community at surprisingly moderate prices. Write for the name of your nearest dealer.



Foot Delight

TRADE MARK REGISTERED



Like the grip of a friendly hand

BANCROFT WALKER COMPANY . . . BOSTON . . . MASSACHUSETTS

Jay-Thorpe

FIFTY-SEVENTH STREET, WEST



Henry Waxman

New hour of the wardrobe . .

five o'clock clothes are genuinely smart this season—twilight, teatime, candles and cocktails being much in the new mood! . . The important point is to be chic, not merely picturesque . . A delicate distinction that the new Late-Afternoon Collection expresses . . Gowns formal, but not too insistently so. Coats subtle and luxurious. Little velvet hats. Short white gloves. Jewel-like bags . . Scent of Jaytho! . . All very devastating, yet done with the simple, authoritative taste the smart world knows as Jay-Thorpe . .

SUPERLATIVE READY-TO-WEAR AND MADE-TO-ORDER



CELANESE PLAYS A STELLAR ROLE AT NIGHT

presented by
LORD & TAYLOR
*in a Romantic Gown
 of Doenese Satin*

Satin is still the bright, particular fashion star that shines most smartly in the evening constellation. And when the gown combines the young, romantic lines of the new silhouette with the softly lustrous radiance of Doenese, a Celanese crepe satin weave, you have the perfect formula for elegance. Luxuriously supple and entirely free from loading . . . Doenese, like all fabrics of Celanese, has distinctly serviceable qualities. It is not injured by perspiration, and retains the richness of its texture and lovely colors through repeated cleanings.

Celanese Doenese, stitched and flared to suggest the back drapery of 1880, the new square front decollete, and a diminutive train, provide the high fashion notes approved by Paris for winter, 1931—\$39.50

Lord & Taylor—Misses' Dresses—Third Floor



Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by Celanese Corporation of America, 180 Madison Ave., New York



JEAN HARLOW, Motion Picture Star

From the Camera of Preston Duncan

• This striking Fall model is made of Aladdin crepe, an exquisite silk fabric, and trimmed in the brilliant new Persian color contrasts . . . \$29.50.

Jeunesse

CREATED AND MANUFACTURED BY M. C. SHAPIRO
315 EAST EIGHTH STREET, LOS ANGELES, CALIF.

This JEUNESSE model in many attractive colors may be seen at the following shops:

Aberdeen, Wash. . . . D. BROWER
Akron, Ohio . . . THE M. O'NEIL COMPANY
Albany, Ga. . . . ROSENBERG BROTHERS
Ann Arbor, Mich. . . . WM. GOODYEAR & CO.
Arkansas City, Kansas . . . BARNARD'S
Athens, Ga. . . . MICHAEL BROS., Inc.
Bakersfield, Calif. . . . LATZ'S
Baltimore, Md. . . . THE MAY CO.
Battle Creek, Mich. . . . VOGUE HAT SHOP
Beaumont, Texas . . . THE ROSENTHAL D. G. CO.
Berkeley, Calif. . . . SATHER GATE APPAREL SHOP
Billings, Mont. . . . HART-ALBIN CO.
Birmingham, Ala. . . . BURGER PHILLIPS CO.
Bonner's Ferry, Idaho . . . BOUNDARY D. G. CO.
Brookline, Mass. . . . THE HOLLYWOOD SHOP
Brooklyn, N. Y. . . . ABRAHAM & STRAUS
Brownwood, Texas . . . THE SHOP OF YOUTH
Butte, Mont. . . . BOYINGTON GOWN SHOPPE
Carmel, Calif. . . . CARMEL SPORT SHOP
Casper, Wyo. . . . THE STUART SHOP
Charlottesville, Va. . . . LEVY'S FASHION SHOP
Chicago, Ill. . . . MARSHALL FIELD & CO.
Chickasha, Okla. . . . THE PEOPLES STORE
Cincinnati, Ohio . . . THE SMITH-KASSON CO.
Cleveland, Ohio . . . THE WM. TAYLORSON & CO.
Columbus, Ohio . . . ROBERTS
Cumberland, Md. . . . ROSENBAUM BROS.
Dallas, Texas . . . TITCHE-GOETTINGER CO.
Davenport, Iowa . . . M. L. PARKER CO.
Dayton, Ohio . . . THE ELDER & JOHNSTON CO.
Denver, Colo. . . . THE MAY COMPANY
Des Moines, Iowa . . . YOUNKER BROS., Inc.
Detroit, Mich. . . . THE J. L. HUDSON CO.
Dorchester, Mass. . . . THE HOLLYWOOD SHOP
610 Bluehill Ave.

Duluth, Minn. . . . DULUTH GLASS BLOCK STORE CO.
El Dorado, Ark. . . . EL DORADO D. G. CO.
Elyria, Ohio . . . THE LEWIS MERCANTILE CO.
Erie, Pa. . . . LORETTA WINGERTER, 825 Peach St.
Evanston, Ill. . . . MARSHALL FIELD & CO.
Flint, Mich. . . . CHRISTIE SHOP
Frankfort, Ky. . . . W. S. FARMER & SON, Inc.
Grand Forks, N. Dak. . . . McSHANE'S
Grand Rapids, Mich. . . . PAUL STEKETEE & SONS
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Harrisburg, Pa. . . . BOWMAN & CO.
Hartford, Conn. . . . G. FOX & CO., Inc.
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Nashville, Tenn. . . . THE CASTNER-KNOTT D. G. CO.

NEW YORK, N. Y. . . . Fifth Ave. at 37th Street
Emily Shops . . . Fifth Ave. at 46th Street
Emily Shops . . . Madison Ave. at 46th Street
Emily Shops . . . Madison Ave. at 57th Street
Emily Shops . . . Madison Ave. at 76th Street
Emily Shops . . . 34th bet. Fifth and Broadway
Emily Shops . . . 42nd bet. Fifth and Sixth
Emily Shops . . . Broadway at 82nd Street
Emily Shops . . . Broadway at Chambers
Emily Shops . . . Broadway at Park Place
Emily Shops . . . Nassau Street near Fulton
Newark, N. J. . . . EMILY SHOPS, Inc.
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Whittier, Cal. . . . THE EMPORIUM
Williamsport, Pa. . . . THE BUSH & BULL CO.
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Yakima, Wash. . . . DITTER BROS.
ENGLAND . . . Liverpool, T. & S. BACON, Ltd.

*SIL O ETTE



You'll adore Sil-O-Ette in action. This exquisitely supple bit of Du Pont Rayon molds every motion you make. Try it. Bend double, touch your toes. No pulling, no hiking. ☆ Seven extra inches in the back give perfect freedom . . . perfect fit. Sil-O-Ette is cut to the new trim lines . . . a young Eugénie bust . . . a higher waist above narrow hips. Of course, Sil-O-Ette wears beautifully . . . washes repeatedly, because it is Du Pont Rayon, made run-resistant. If you can't find Sil-O-Ette in your shops, write Universal Rayon Underwear Corp., 38 W. 32nd St., N. Y. C.

Pink of Loveliness in Du Pont Rayon

*SIL·O·ETTE

*Reg. U. S. Pat. Off.



These smooth essentials inside mean perfect loveliness outside

- ☆ Seven extra inches in the back.
- ☆ No hiking at the back.
- ☆ Uplift brassière.
- ☆ Form-fitting diaphragm.
- ☆ Three styles . . . French Pantie, Band, or Bloomer Bottom.

Du Pont Rayon Company, Empire State Bldg., 350 Fifth Ave., N. Y. C.



Hattie Carnegie
INCORPORATED

42-46 EAST 49th STREET • NEW YORK



"Rendez-vous" by Hattie Carnegie

Chamois felt hat from
Goupy.

Felt hat after Alphonsine.

Felt hat from Marthé.



Déjà

Satin evening dress
after Mainbocher.



After Maggy Rouff. Dress
of wool moussiana
with blouse partly satin,
partly wool.

After Chanel. Two-piece.
canton crepe dress trim-
med with Persian lamb.
Also comes in wool.



From Lanvin, transparent
velvet dress with satin
top.

From Lanvin, in a new
heavy georgette called
Maresi.

Inspired by Patou, of
canton crepe, trimmed
with Persian metal cloth.



After Descat. Chamois
felt Tudor tam.



HOME AGAIN! . . . And collecting the loose threads of your interrupted regime will absorb you. But choosing the new Fall wardrobe is an equally engrossing occupation . . . The dash and swagger of the last year fashions have given way to the romance and grace of the Second Empire, and Déjà has captured this romance in these six dresses that so successfully reflect the new mode. These models with their accompanying hats can be seen at Best & Company in New York City and at other exclusive stores throughout the United States and Canada . . . Déjà dresses are always \$39.50. Déjà hats are \$10.00.

THE EIGHT AS BUICK BUILDS IT



**“Mister, I’m going to own a Buick, too,
when I grow up.”**

“That’s what I said, sonny, when I was a boy.”

Buick has kept faith with the boys of America for almost three decades, and will continue to keep faith with them through the years, by building better and better and steadily maintaining Buick’s position as the standard of value. Buick Eights, winning twice as many buyers as any other car in their field, are offered in four series with 22 luxurious models priced from \$1025 to \$2035 at factory. All models have Valve-in-Head Straight Eight Engines, Silent-Shift Syncro-Mesh Transmissions, Torque Tube Drives and Insulated Bodies by Fisher.

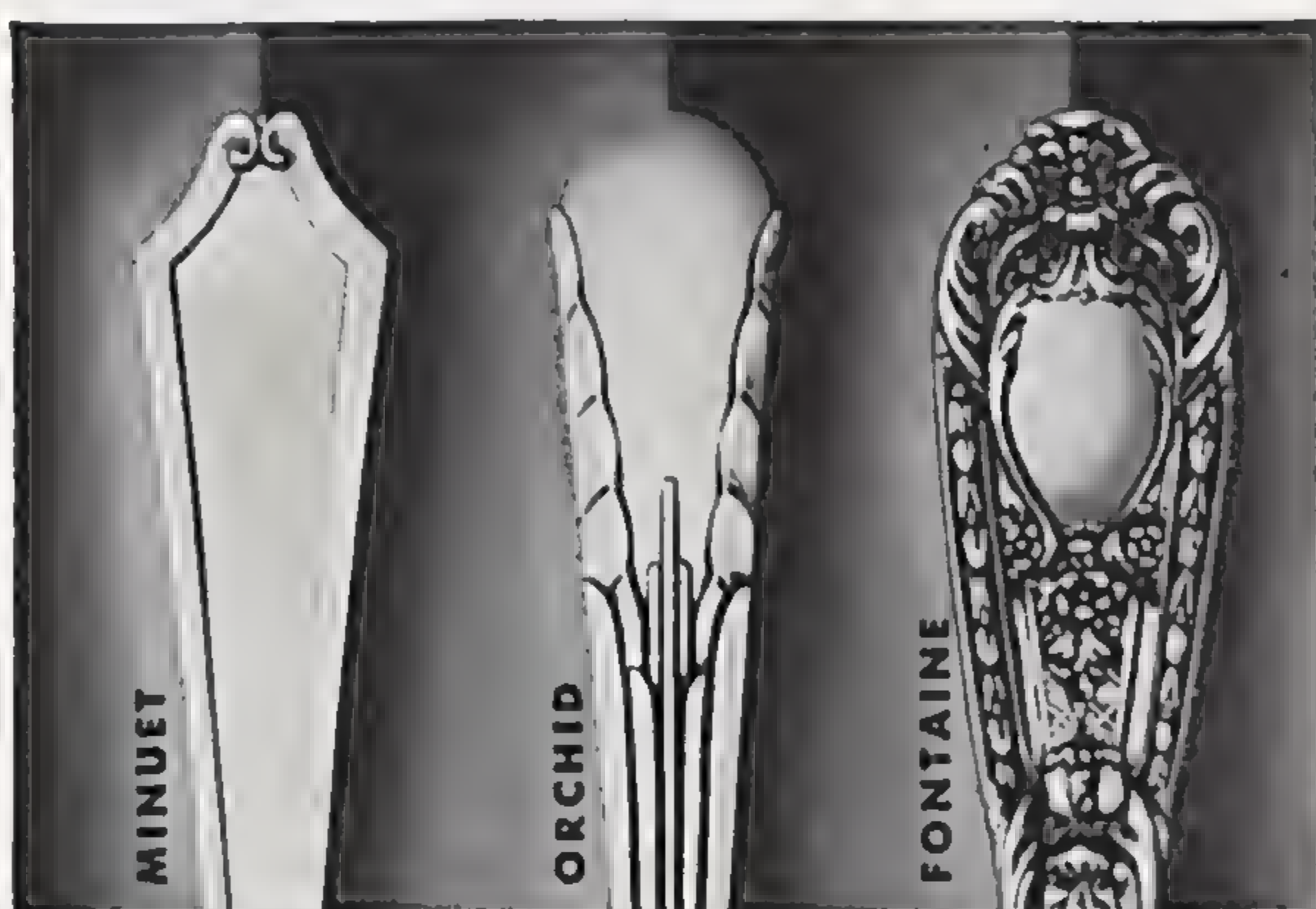
WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM . . . A GENERAL MOTORS VALUE

+ + NEWS! WONDERFUL NEWS! + +

INTERNATIONAL STERLING HAS BANISHED SILVER TARNISH!!!

*"The dream of housewives
now actually realized—
says House Beautiful*

"Silver which will not tarnish has been the dream of housewives for many centuries—a dream now actually realized in Palladian, a process which gives to silver a lasting protection against tarnish."



*"Freedom from hours of
cleaning and polishing—
says The Woman's Journal*

"The new silverware... keeps its soft glow despite ...gas, dust and smoke. The housekeeper who delights in using her sterling silver all the time, may now luxuriate in freedom from customary hours of cleaning and polishing."



*"Opens up a new era of
practicality"—
says Town and Country*

"Palladian... to the housekeeper... means that she can keep her silver out in the open without dimming its lustre. It opens up a new era of practicality for silver of all kinds, for vases and candlesticks and dressing-table pieces."



*"All you have to do is
wash your silver"—
says Vogue*

"International Sterling silver... does away with the necessity of silver polishing. And think what that means! No more 'Wednesday—polish the silver'... no more unexpected bits of tarnish... All you have to do is wash your silver as you do your china."

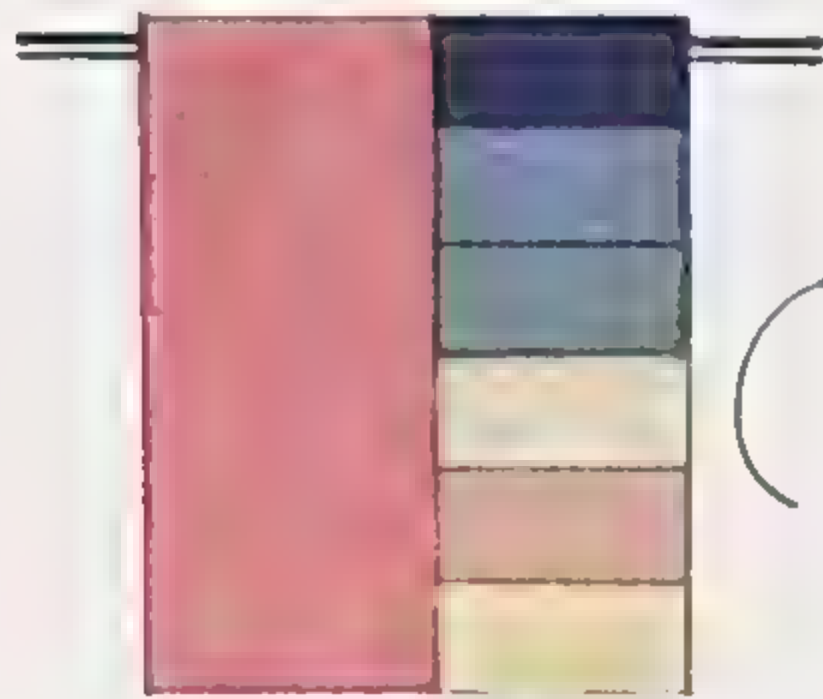
AND NOW—to your jeweler's! Ask him to show you International Sterling—"Palladian"-processed. Find out what it means to own beautiful sterling silver that need never be rubbed or polished! And remember this—

There has never been a better time for buying sterling silver than right now. Prices of International Sterling have been reduced as much as 33⅓ to 50%. The Palladian-processed sterling silver is not expensive... you'll pay no more for it than you formerly paid for sterling silver in the regular finish! Just look, for instance, at the low prices shown at the right...

	New low prices of Minuet in the regular finish	Prices of Minuet finished by the Palladian process
6 teaspoons . . .	\$ 7.50	\$10.00
6 salad forks . . .	12.00	14.50
6 dessert knives . .	18.00	23.00
6 dessert forks . .	17.00	20.75
6 butter spreaders	11.00	13.50

For further information and complete price lists on the International Sterling patterns shown here, write for the new Palladian booklet. It is free. Address the Fine Arts Division, International Silver Company, Wallingford, Conn.

This interesting chart shows how Martex bath towels in coral blend perfectly with most colors found in fixtures, walls and curtains.



The Newest Towel—CORAL

If you would add the newest, smartest, color accent to your bathroom—choose towels and bath mat in *coral*. The white of tub and tiles will seem to gleam even more invitingly. Or if your fixtures are in colors, coral has the happy faculty of blending perfectly with almost every color found in the well-appointed bathroom. Exclusively a Martex creation—coral is at its loveliest when combined with the deep, soft texture of Martex towels. Expensive? Not Martex. The special Martex underweave makes Martex last longest.

Send for the Martex Color Guide Folder. It shows exactly what towel colors are correct for each bathroom color scheme. Write to Martex Division, Wellington Sears Company, 65 Worth Street, N. Y.

MARTEX

CORRECT COLOR BATH TOWELS
WASH CLOTHS • BATH MATS



NEW FALL COLORS IN



For every woman there is one ideal color . . . the one perfect tone that will bring out the full charm of her personality. Only texture and color perfectly combined can accomplish this . . . that is why Forstmann colors are so becoming.

FORSTMANN WOOLENS

Again Forstmann woolens not only establish the fabric mode...they usher in a whole new era of lovely colors. Their superior quality lends exceptional depth and richness to a host of subtle shades that cannot be duplicated in inferior materials...even black looks richer in a Forstmann Fabric. If you are seeking the one color that is your ideal, you will find it in the Forstmann collection for Fall...Most shops identify costumes of Forstmann woolens with a tag containing a sample of the material in the garment. With it you can select accessories made especially to harmonize. Among the Forstmann colors making fashion history for Fall are:

Browns Mink, Sable, Oran . . . Greens . . . Black Forest, Boxwood, Tally-Ho
Rusts Spanish Tile, Tunisa . . . Blues Cavalier, Nocturne
Wine Reds Wine Dregs, Cherry Brandy, Valencia, Guerlain

These are but a few of the colors you will find only in Forstmann woolens. Their perfection is dependent entirely on the fine quality of the fabric itself . . . that is one of the many reasons why well-dressed women invariably choose a Forstmann Fabric.

IMPORTANT FORSTMANN WOOLENS* FOR FALL INCLUDE:

For coats and suits CHELLA . . . CHARDA . . . KONJA . . . SVANA
. . . MIRAK . . . KASHMIRAC . . . CHERKESSA
For the lightweight wool dress . . . CHELLITA . . . DOROTHEEN . . . DIAGRA
. . . LENORA . . . DESTINA . . . JANEEN

**Forstmann Fabric names are registered, and their use to further sales of imitations is illegal.*

FORSTMANN



WOOLENS

THE SYMBOL OF SUPREME

QUALITY IN WOOLEN FABRICS

Forstmann & Huffmann Company, Passaic, N. J.: Sales Headquarters, Julius Forstmann Corp., 200 Madison Ave., New York



LIKE
"THE SCOTTIE"

SHUGLOVS



**... smart-looking and sturdy—they can
stand any amount of bad weather**

"WHOEVER heard of missing one's walk on the Avenue because the day isn't fine?" asks Shuglov! So out trip the swanky Shuglovs in rain or snow very happy, very comfortable, very smart.

Just keep your eyes open some stormy day soon and you'll see them—a gay young pair, prancing heedlessly along wet pavements, splashing brazenly through puddles at crossings.

Wise young creatures are getting several pairs of these smart, new Shuglovs in colors to match their topcoats and suits. You had better pay a little more, too, and give your stormy-

day ensemble that final knowing touch of fashion authority!

Shuglovs are designed for the woman who is more fastidious, more knowing. That is why only the smartest shoe shops and more exclusive department stores have Shuglovs.

The Shuglovs shown on this page are a beautiful silver-gray with a smart modernistic vamp and heel, and a slide fastener. Run in and see them, one day soon. Other styles in black and cordovan. Slide or snap fastener. Flattering lasts. The B. F. Goodrich Footwear Corporation, Watertown, Massachusetts.



Mes Amours . . . evening dress of pale blue lace, high waisted, with separate lei capelet. One of our exclusive Lenief models.



Photographed by the 3

EXCLUSIVE MODELS . . . *by Lenief, Rue St. Honoré*

" . . . we formally agree to destroy the working patterns of these . . . models which will be sold to no one else in France, in America or elsewhere, thus assuring you of their unique exclusiveness . . . " LENIEF.

L. P. HOLLANDER CO.

3 EAST 57 STREET, NEW YORK • 202 BOYLSTON STREET, BOSTON, MASS.



YOU can't enjoy Fall Sports unless you're comfortably dressed...and you might as well stay home if you're not smart... So we've sketched four Crystal Creations that will help you start the season right. Each costume is developed in a combination of soft imported woolens, giving you a choice of the new romantic color contrasts brought out at the last Paris Openings. You'll find them at your favorite shop priced from thirty-nine fifty to fifty-nine fifty. If you have any difficulty, be sure to advise us.

DAVID CRYSTAL
530 SEVENTH AVENUE
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Foreign motor cars and costly jewels will now have to stand alone as the symbols of the utmost in lavishness. For SABLES...yes, RUSSIAN SABLES...have withdrawn from the circle of the unattainables and have come down to earth...your earth.

• Rare? Still so rare that many a lonely hunter finds nothing but disappointment in the dark Siberian forests...so rare that only a few women in each community may share the soft touch of beauty which the RUSSIAN SABLE imparts. Yet the prices are at the *lowest level in a lifetime* • Your retailer will be pleased to show you an assortment of RUSSIAN SABLES...suitable for scarfs, trimming of fur or cloth wraps, or RUSSIAN SABLE wraps...at prices well within your means.

NEW SHOPPING AIDS

For Your Vanity

1. **ABSORBENT TISSUE.** Sample package of "Tish"—absorbent squares of paper for removing cosmetics, use as napkins, etc. 10c. CELLULOSE PRODUCTS CORP., CHRYSLER BUILDING, NEW YORK CITY.

2. **THE AFFAIRS OF BEAUTY.** Frances Denney beauty treatments and preparations applied to different skin conditions. DENNEY & DENNEY, PHILADELPHIA, PENNSYLVANIA.

3. **ALL FOR BEAUTY.** Harriet Hubbard Ayer, maker of Luxuria face cream, describes her methods for the care of the skin, hands, hair, and feet. HARRIET HUBBARD AYER, INC., 323 E. 34th St., N. Y. C.

4. **BEAUTY LIES WITHIN THE EYES . . . EYES AND THEIR CARE.** Two booklets telling how to care for the eyes with Murine. THE MURINE CO., 9 EAST OHIO STREET, CHICAGO, ILLINOIS.

5. **COMPLEXIONS WITH AN ENGLISH ACCENT.** English beauty treatments interpreted by Yardley. Price list and descriptions of Yardley preparations. YARDLEY & COMPANY, 452 FIFTH AVENUE, N. Y. C.

6. **COUETTES.** Small squares of cotton for applying and removing cosmetics. 10c. JOHNSON & JOHNSON, NEW BRUNSWICK, NEW JERSEY.

7. **DEL-A-TONE.** Generous size tube of this cream depilatory. 10c. THE DELATONE COMPANY, DEPT. 189, 233 E. ONTARIO STREET, CHICAGO, ILLINOIS.

8. **ETIQUETTE.** How Listerine plays an important part in social graces. LAMBERT PHARMACAL COMPANY, ST. LOUIS, MO.

9. **FASHIONS IN FRAGRANCE.** Describes effective use of Feu Follet—a Parisian perfume. ROGER & GALLET, DEPT. U, 1071 SIXTH AVENUE, NEW YORK CITY.

10. **GIVE BEAUTY A HAND.** Vogue's new booklet of authoritative instruction on the care of the hands and arms—how to acquire "the hand of beauty". THE CONDÉ NAST PUBLICATIONS, INC., 1928 GRAYBAR BUILDING, NEW YORK CITY.

11. **GLAZO NAIL PREPARATIONS.** Samples of Glazo Liquid Polish, Polish Remover, and Cuticle Remover Creme. 10c. THE GLAZO CO., INC., DEPT. GV-81, 191 HUDSON STREET, NEW YORK CITY.

12. **HARPER HAIR TREATMENT.** Sample of Harper Tonic and Ointment and free personal advice on any questions asked. 25c. MARTHA MATILDA HARPER, DESK 114-D, 1233 E. MAIN ST., ROCHESTER, N. Y.

13. **HERE DWELLS YOUTH.** Face moulding method simplified for home use. Applications of Primrose beauty preparations. PRIMROSE HOUSE, 595 FIFTH AVE., N. Y. C.

14. **KLEENEX.** Trial supply of this face cleansing tissue. KLEENEX CO., LAKE MICHIGAN BUILDING, CHICAGO, ILLINOIS.

15. **LA GERARDINE.** A French treatment developed by Gerard to train hair into natural waves. HAROLD F. RITCHIE & CO., INC., 122 EAST 42nd STREET, N. Y. C.

16. **LIP SECRETS.** Free booklet on the art of make-up for the lips. For 25c, generous trial size perfumed Manicure Polish and Solvent Combination. Check shade you prefer: ☐ clear ☐ medium ☐ deep. COTY, DEPT. V6, 714 FIFTH AVENUE, NEW YORK CITY.

17. **NEW FACES FOR OLD.** 100-page beauty book by Dorothy Cocks giving doctor's directions for care of skin with Ambrosia beauty products. HINZE AMBROSIA, INC., DEPT. V-9, 114 FIFTH AVE., N. Y. C.

18. **NONSPI DEODORANT.** Free 35c bottle of Nonspi, a deodorant, and six pads of cotton for application. THE NONSPI CO., DEPT. 9-J, 113 WEST 18th STREET, N. Y. C.

19. **ODORONO.** Generous samples of Odorono Regular and Colorless deodorant, and of Odorono Cream Depilatory. 10c. RUTH MILLER, THE ODORONO CO., DEPT. 4V1, 191 HUDSON STREET, NEW YORK CITY.

20. **POND'S.** Free sample of Pond's Cleansing Tissues. For 10c, samples of Pond's Tissues, Skin Freshener, and two creams—the entire set of Pond's beauty aids. POND'S EXTRACT CO., DEPT. W, 110 HUDSON STREET, NEW YORK CITY.

New clothes, new cosmetics, new knick-knacks for your home, new roads to travel—for all these Vogue's advertisers offer booklets and samples of merchandise to help you in your Autumn selections. Indicate by number on the coupon below, those booklets which are of special interest to you. THE READER SERVICE BUREAU, VOGUE, GREENWICH, CONNECTICUT, will then see that they are sent to you immediately. Where a nominal charge is indicated please send your remittance in stamps.

For Your Vanity (continued)

21. **THE QUEST OF THE BEAUTIFUL . . . YOUR MASTERPIECE—YOURSELF.** Three fundamental treatments for loveliness. Elizabeth Arden home course in beauty. Catalogue of beauty preparations. ELIZABETH ARDEN, 691 FIFTH AVENUE, N. Y. C.

22. **THREE STEPS TO BEAUTY . . . BEAUTY IN THE MAKING . . . MAKE-UP MAGIC.** Three booklets describing Helena Rubinstein's methods of beauty culture for home treatments. Hints on make-up. HELENA RUBINSTEIN, 8 EAST 57th ST., N. Y. C.

23. **THE TWICE-A-DAY JAQUET WAY.** Madame Jaquet's beauty preparations for care of the skin. JAQUET, INC., 389 FIFTH AVENUE, NEW YORK CITY.

24. **WHAT'S NEW IN GLASSES?** Story of Ful-vue frames for eye-glasses and Tillyer "wide-angle" lenses. AMERICAN OPTICAL CO., DEPT. V4, SOUTHERIDGE, MASS.

25. **WHY ONLY A HEALTHY SKIN CAN STAY YOUNG.** Free booklet describing Ingram's skin care. Introductory Milkweed Cream treatment. 4c. FRANCES INGRAM, DEPT. B91, 108 WASHINGTON STREET, NEW YORK CITY.

26. **WOODBURY'S FACIAL SOAP.** Trial cake of soap, and samples of face powder and two creams. 10c. THE INDEX TO LOVELINESS. Free booklet describing the Woodbury facial treatments. JOHN H. WOODBURY, INC., 1009 ALFRED STREET, CINCINNATI, OHIO.

27. **YOUR DOWRY OF BEAUTY.** Treatments for individual problems of skin care. Dorothy Gray beauty preparations. DOROTHY GRAY, 683 FIFTH AVENUE, N. Y. C.

28. **ZIP.** Illustrated folder on the use of Zip Epilator for removing superfluous hair. MADAME BERTHE, 562 FIFTH AVE., N. Y. C.

For Your Autumn Wardrobe

29. **BRITTANY SPORTS COATS.** Style booklet of these Camels Hair Sports Coats. HENRY FRIEDRICKS & CO., 205 WEST 39th STREET, NEW YORK CITY.

30. **DÉJÀ.** October brochure showing new Fall dresses. DÉJÀ, INC., 550 SEVENTH AVENUE, NEW YORK CITY.

31. **ENSEMBLE FOOTWEAR.** Fall footwear fashions. WALKOVER, 510 FIFTH AVE., N. Y. C.

32. **HUBRITE FROCKS.** Style folder of new Fall dresses. HUBRITE INFORMAL FROCKS, INC., 110-112 SHAWMUT AVE., BOSTON, MASSACHUSETTS.

33. **MCCUTCHEON'S FABRICS.** New fabrics for Fall and Winter. McCUTCHEON'S, DEPT. 18, FIFTH AVENUE AT 49TH ST., NEW YORK CITY.

34. **MATRIX SHOES.** Fashion announcement of new Fall shoes. E. P. REED & CO., ROCHESTER, NEW YORK.

For Your Autumn Wardrobe (continued)

35. **ROTHMOOR COATS.** Fall coats for dress, sports, and travel. SCHENKER-MICHEL-WEINSTOCK, 337 S. FRANKLIN ST., CHICAGO, ILLINOIS.

36. **THE SEVEN SOURCES OF MODERN BEAUTY.** Describes Charis Foundation Garments. CHARIS CORP., V-4, ALLENTOWN, PA.

37. **SHOECRAFT SHOES.** Style booklet of fashions on special high-arch narrow-heel lasts. "Fitting the narrow foot" in sizes to 11—widths AAAAA to C. SHOECRAFT, 714 FIFTH AVENUE, NEW YORK CITY.

38. **STEAMSHIP LUGGAGE REGULATIONS.** Valuable information pertaining to the transportation of luggage. THE SMARTEST WAY TO TRAVEL. New styles in trunks and suitcases. HARTMANN TRUNK COMPANY, RACINE, WISCONSIN.

For the Bride

39. **BRIDAL SILVER AND WEDDING CUSTOMS.** By Emily Post. Important modern wedding conventions outlined by this world-famous authority on etiquette. 25c. THE BOOK OF SOLID SILVER, showing new designs in Towle flat silver and hollow ware. 25c. TOWLE SILVERSMITHS, DEPT. K6, NEWBURYPORT, MASSACHUSETTS.

40. **ETIQUETTE OF WEDDING INVITATIONS AND ANNOUNCEMENTS.** Linweave brochure showing correct forms and styles of wedding papers. 10c. LINWEAVE, 270 BROADWAY, NEW YORK CITY.

41. **STERLING SILVER.** Free booklet on silver with new "Palladian" finish—a protection against tarnish. CORRECT TABLE SILVER—ITS CHOICE AND USE, by Lady Mendl. 25c. INTERNATIONAL SILVER CO., FINE ARTS DIVISION, WALLINGFORD, CONN.

For Your Children

42. **VOGUE'S BOOK OF PRIVATE CAMPS.** A comprehensive and authoritative book on camps from the view-point of the parent. The different types of camps, their purposes, regulations, activities, age limits. VOGUE'S CAMP BUREAU, 1928 GRAYBAR BUILDING, NEW YORK CITY.

43. **VOGUE'S BOOK OF PRIVATE SCHOOLS.** For parents who wish complete information about the various types of private schools that exist today—their requirements, differences, specialties, tuition fees. VOGUE'S SCHOOL BUREAU, 1928 GRAYBAR BUILDING, NEW YORK CITY.

For Your Amusement

44. **HOME MOVIE BOOKLET.** How to make professional appearing movies with an amateur's camera. EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK.

For the Pantry

45. **CAMPBELL'S SOUPS.** A dictionary of Campbell's Soups—a brief description of the contents of each of the 21 kinds. CAMPBELL SOUP COMPANY, 2nd AND ARCH STREETS, CAMDEN, NEW JERSEY.

46. **HELEN D. BILLY BAXTER** tells when it was stylish to eat with a knife and describes this self-stirring ginger ale for use with many non-alcoholic drinks. THE RED RAVEN CORPORATION, CHESWICK, PA.

For the Household

47. **ANNETTE'S CLEANSER.** Guide for removing spots from all fabrics and colors with trial-size box of cleanser. 10c. ANNETTE'S, 99 CHAUNCEY STREET, BOSTON, MASSACHUSETTS.

48. **BLANKETS AND SHEETS.** Color catalogue describing North Star Blankets and Wamsutta Sheets. NORTH STAR WOOLEN MILL CO., DEPT. G-7, MINNEAPOLIS, MINN.

49. **HAMMOND CLOCKS.** Describes these clocks. THE HAMMOND CLOCK CO., CHICAGO, ILLINOIS.

50. **HOMES OF COMFORT.** 95-page booklet introducing new Crane plumbing fixtures and valves, with color schemes for bathroom and kitchen fittings. CRANE, 836 S. MICHIGAN AVENUE, CHICAGO, ILLINOIS.

51. **MARIPOSA BLANKETS.** How to induce better sleep. SHULER & BENNINGHOFF, DEPT. 200, HAMILTON, OHIO.

52. **SHEETS AND BLANKETS.** Color catalogue describing Wamsutta Sheets and North Star Blankets. WAMSUTTA MILLS, NEW BEDFORD, MASSACHUSETTS.

53. **TEN KINDS OF BATHS.** The purposes of different kinds of baths and how to take them. CANNON MILLS, INC., 70 WORTH STREET, NEW YORK CITY.

For the Vacation

54. **CALIFORNIA.** Free booklet giving 2-weeks Sight-seeing Itinerary. "Southern California Through the Camera". 4c. ALL YEAR CLUB OF SOUTHERN CALIFORNIA, LTD., DIV. 6-M, 1151 SO. BROADWAY, LOS ANGELES, CALIFORNIA.

55. **CALIFORNIA, HAWAII, ORIENT.** S. S. "President Coolidge"—maiden voyage to these points. Sailing October 15th. DOLLAR STEAMSHIP LINES, 604 FIFTH AVE., NEW YORK CITY.

56. **CANADA.** Railway to all parts of Canada with excellent accommodations. CANADIAN NATIONAL RAILWAYS, 673 FIFTH AVENUE, NEW YORK CITY.

57. **EMPRESS OF BRITAIN.** Booklet showing rooms and decks of this trans-Atlantic liner. CANADIAN PACIFIC STEAMSHIP COMPANY, 344 MADISON AVENUE, N. Y. C.

58. **EUROPE.** Crossing the Atlantic via steamships of FRENCH LINE, 19 STATE STREET, NEW YORK CITY.

59. **EUROPE.** Crossing the Atlantic on the Leviathan. UNITED STATES LINES, 45 BROADWAY, NEW YORK CITY.

60. **GARDENS TO SEE IN TRAVELS ABROAD.** House & Garden's booklet of famous gardens in France, England, Holland, Belgium, and Spain. THE CONDÉ NAST PUBLICATIONS, INC., TRAVEL ADVERTISING DEPT., 1928 GRAYBAR BLDG., N. Y. C.

61. **HAWAII.** Booklet describes this isle of play in the Pacific—golf and other sports. HAWAII TOURIST BUREAU, 229-E BUSH STREET, SAN FRANCISCO, CALIFORNIA.

62. **INDIA.** Excellent accommodations while travelling through this ancient land. INDIA STATE RAILWAYS, DELHI HOUSE, 38 EAST 57th STREET, NEW YORK CITY.

63. **PANAMA-HAVANA.** All expense tours. Around South America cruise. Sailing every Saturday from New York. GRACE LINE, 10 HANOVER SQUARE, N. Y. C.

64. **SOUTH AFRICA.** Information about travel in this exotic country. AMERICAN EXPRESS CO., 65 BROADWAY, N. Y. C.

65. **WORLD CRUISE.** Around the world on the "Resolute". Sailing January 6th. HAMBURG-AMERICAN LINE, 39 BROADWAY, NEW YORK CITY.

VOGUE, Reader Service Bureau
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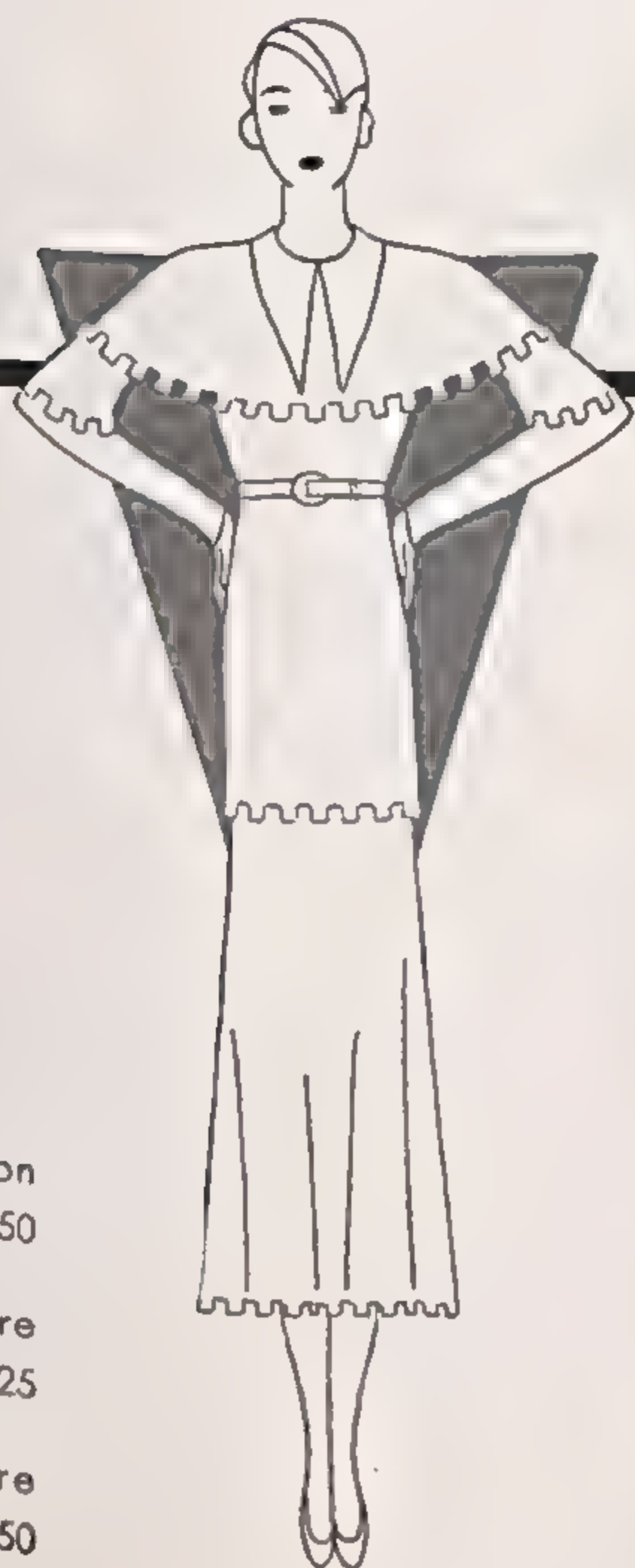
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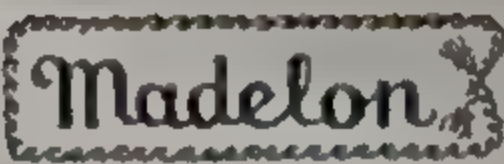
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The widening shoulder line of the new Winter silhouette

—makes fur the dominating feature in coat fashions. So in the Madelon model photographed here, the silky beauty of choice black fox against dull-surfaced Cherkessa, enhances the charm and chic of the wearer. And at a cost less than an equal value in fashion and quality could have been priced in seasons past—\$95

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NEW YORK'S UNOFFICIAL PALACE

by George S. Chappell

FORTY years ago the dominant citizens of New York recognized that their city had no adequate background against which the progress of its fashionable life could effectively be displayed; no setting in which its society could, as it were, hold court.

Rome, London, St. Petersburg, Vienna, Madrid and Berlin all boasted of palaces in which the social progress of the people could be unfolded. But the geographical position of Washington; the fact that it was not our social capital, and the democratic limitations set upon our Presidents in respect to entertaining left us, in this country, without an adequate social *mise en scène*.

In the early nineties the astonishing growth of our country's wealth and our rapid advances in the arts, in sophistication and in taste, clearly indicated the need for such an arena.

Two men arose to supply that need—William Waldorf Astor, later, Baron Astor of Cliveden, and his cousin, John Jacob Astor. These men had inherited from their respective fathers two mansions on Fifth Avenue between 33rd and 34th Streets. As a result of their energy and vision the Waldorf-Astoria reared itself on the site of those ancient mansions.

It was in 1893, while the World's Fair in Chicago was astonishing the country that the Waldorf—the most imposing and costly hotel in America—opened its doors.

Our social leaders in those days, the Astors, Vanderbilts, Schermerhorns, Rhinelanders, Gerrys and Belmonts, managed to make of the Waldorf something very like a Court. It was they, for instance, who planned the hotel's opening ball and brought to it such famous subscription dances as "The Assemblies" and "The Patriarchs," then the smartest dances in America. While it was Mrs. William Astor who hovered benignly, as a presiding genius, over these affairs it was Mr. Ward McAllister who actually *ran* them, and Elisha Dyer, Worthington Whitehouse and Harry Lehr who led the cotillions that made the dances so famous.

Four years later, when the Waldorf had entrenched itself as a social institution in America, the Astoria was completed and joined hands with the Waldorf. The enlarged hotel at once became the background, not only for Society, but for bankers, statesmen, diplomats, and the avowed captains in every branch of industry. It was there, virtually, that the billion dollar United States Steel Company was formed; there that Gates, Widener, Schwab, Gary, Reid, Leeds, Vanderbilt and other prodigies of American finance foregathered and held sway.

The Astoria itself opened its doors in 1897 with the most elaborate and ambitious entertainment ever seen in America, the memorable and widely discussed Bradley-Martin Ball. For more than three decades after that event the combined hotel continued to serve, in America, as a synonym for "smartness" and for refinements in the then little-understood art of living. Finally, after thirty-five years, when the hotel had apparently achieved permanence in American life, the country was astounded to hear that the institution would soon be no more; that it was to be demolished and utterly erased from memory. It was announced, at the same time, that the Empire Building, that incredible temple to modernity, with Al Smith as its *genius loci*—would rise majestically from the Waldorf's grave.

Hearing these announcements, the World of Fashion, a good deal alarmed, leaned back and said, "Well, where can we go *now*?"

But, fortunately for America and its social traditions, history is today repeating itself. For, just as the citizenry of New York were feeling the need of a greater and still more expansive arena against which to reflect its kaleidoscopic life, a group of representative men had gathered together and created for them the New Waldorf-Astoria, which, like the fabled phoenix of old, has risen, new-born, from the ashes of its own demise.

And now, on October 1, at Park Avenue and Fiftieth Street, the new Waldorf-Astoria will open its doors.

It is a relief to think that the era of the great hotels is not ended and that this new enterprise (on which twenty-eight million dollars has been spent—without counting the value of its land) will carry on its old traditions. As New York's new and unofficial palace it will continue to serve as a gauge by which to measure the country's progress in taste, sophistication and good living. It is pleasant, too, to note that the architectural setting of the hotel conforms in distinction and taste with its location which, for more years than we can prophesy, is certain to remain the center of New York's social life. With the completion of the Waldorf-Astoria there is certain to begin a new and fascinating chapter, not only in the social history of New York, but in that of the country at large.

And, with the opening of its doors, the World of Fashion, no longer alarmed, may lean back and say, "Well, *now* we know where we can go!"

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O C T O B E R F I R S T



PARK TO LEXINGTON ≡ 49TH TO 50TH ≡ NEW YORK

FINE LIVING...à la carte

**THE NEW WALDORF**

gives vital modern expression to a distinguished tradition. Its twin towers rise dominant above Park Avenue. In equipment and appointments, it is far beyond anything hitherto attempted in the hotel-world. In hospitality and personal service, it will carry on the famed tradition of the old Waldorf.

THE RESIDENCE APARTMENTS

comprise a series of private town dwellings. Each is individual in color scheme and furnishings. Most of these residence apartments are in The Towers.

PRIVACY

is assured by the arrangement of elevators, by individual foyers, by sound-proofing and other modern innovations. The Towers have the further privacy of separate under-cover motor entrance and separate elevators. Tower residents also have their own concierge bureau.

FREEDOM FROM RESPONSIBILITY.

All these luxuries of private-home living may be enjoyed with complete freedom from household cares, maintenance, or investment. Apartments are also available unfurnished.

FAMOUS DECORATORS

have treated each apartment individ-

ually. English, French, Swedish and American decorators are represented. Eighteenth-century English and French taste predominates. The color harmonies are sophisticated and sure; the furniture is in the best private-house taste.

MODERN CONVENIENCES

abound in the transient apartments also. Each apartment has an electric clock...reflected lighting...double the usual number of electric outlets...radio...circulating ice-water...immediate mail and message delivery.

PRIVATE ENTERTAINING.

Numerous private dining-rooms and suites are available for dinner parties, dances, wedding receptions and other social occasions. In these rooms, arrangements can be made for portable movietone apparatus.

PUBLIC FUNCTIONS.

Every form of entertainment, from the small party to the mammoth ball, can be handled with efficiency at the Waldorf-Astoria. The Grand Ballroom has an orchestral organ and full theatre-size stage; movietone and technicolor apparatus. It is wired for television.

COMMENDATORE GIULIO GELARDI, of Claridge's, London, is Director of The Towers of the Waldorf. The same

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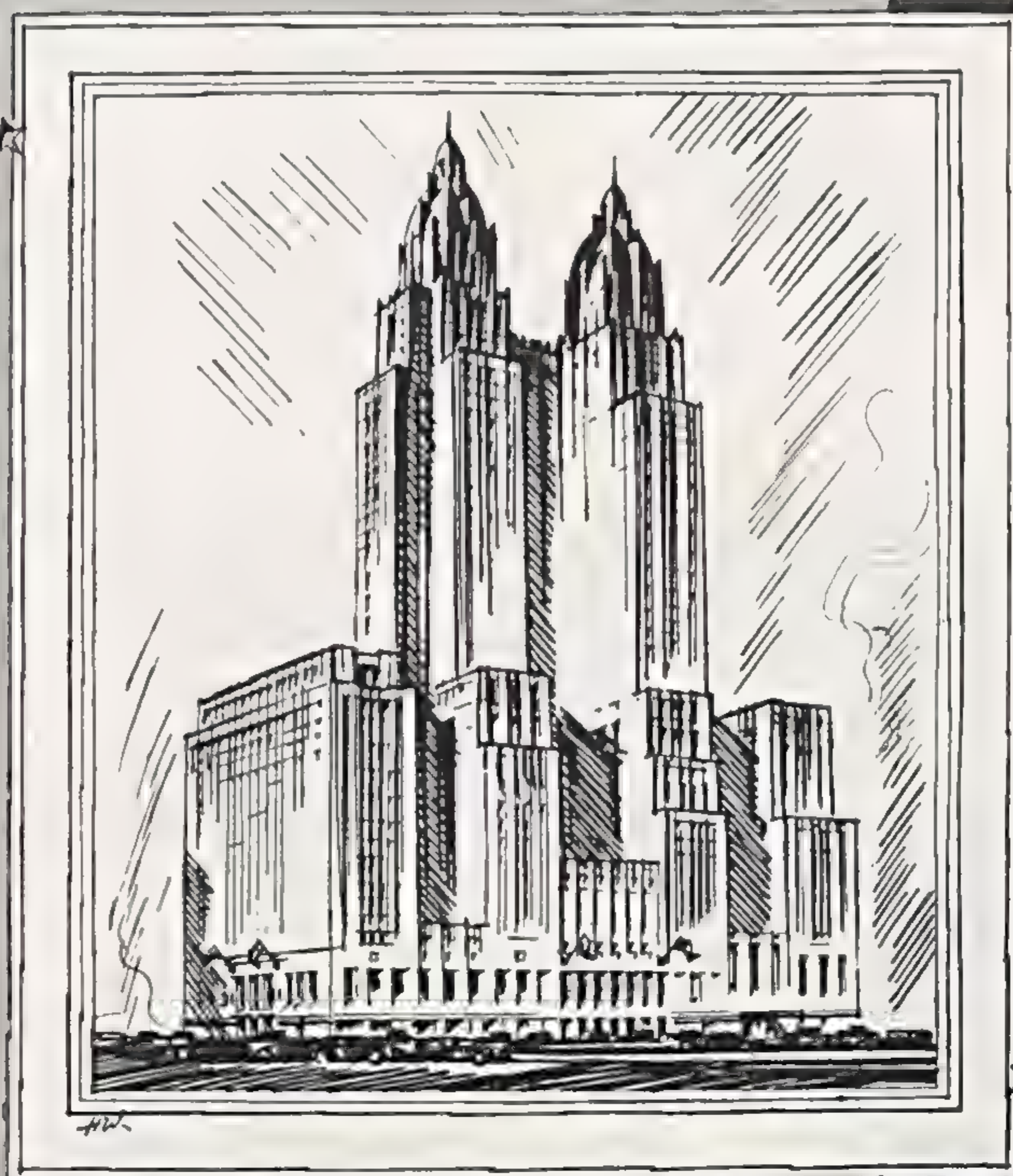
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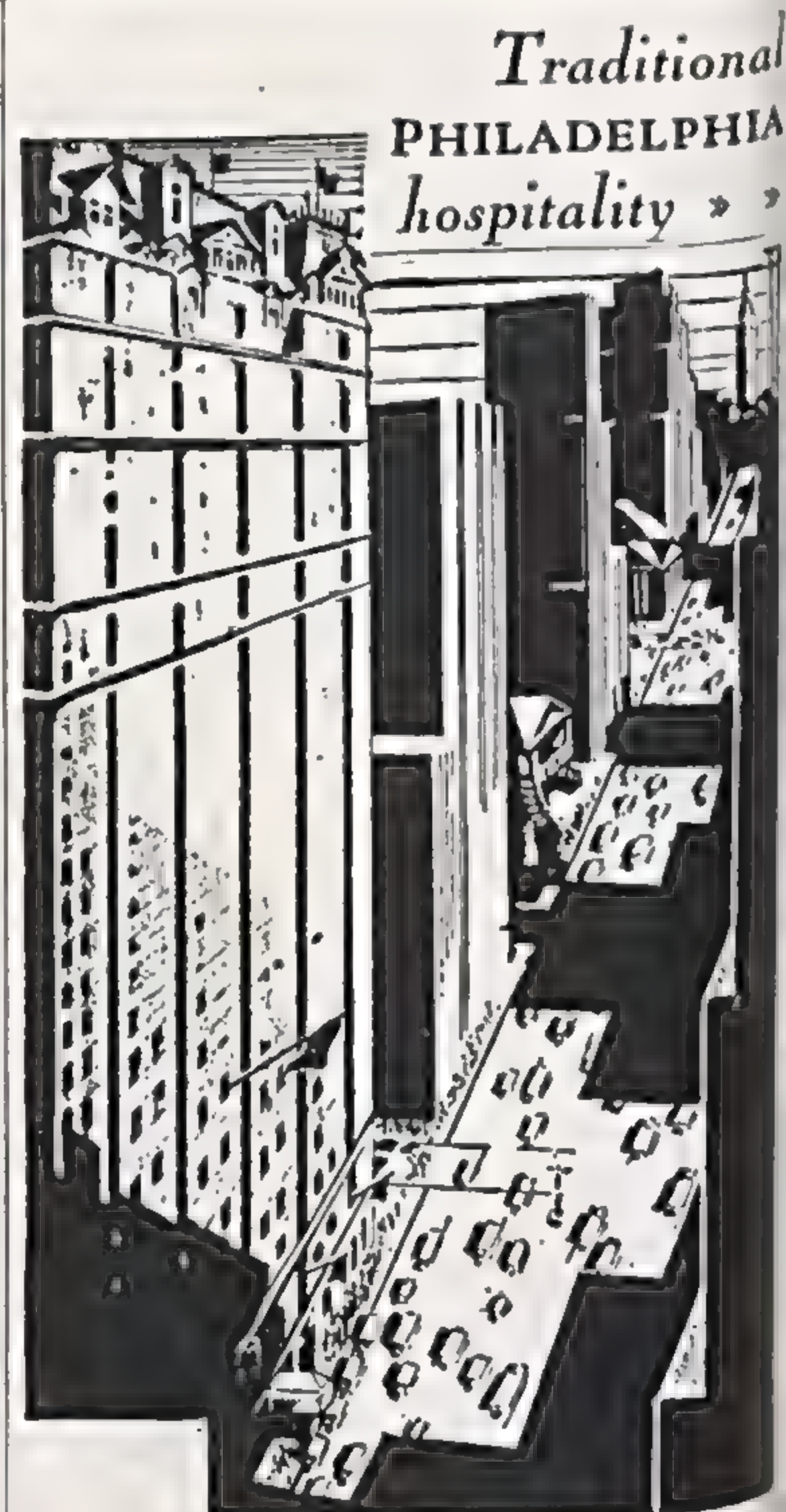
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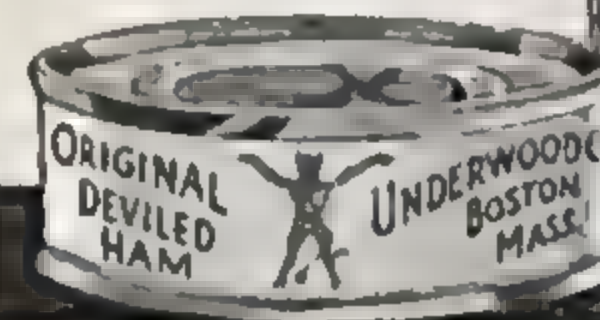
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Derrey—On August 12, to Mr. and Mrs. Roger Derrey (Natalie Fairbairn), a son, Robert Fairbairn Derrey.

Drukker—On August 20, to Mr. and Mrs. Richard Drukker (Carol Crane), a son.

McCagg—On August 17, to Mr. and Mrs. W. Ogden McCagg (Elizabeth Stickney), a daughter, Edith King McCagg.

Martin—On August 13, to Mr. and Mrs. H. Bradley Martin (Katherine Tod), a daughter.

Street—On August 13, to Mr. and Mrs. Julian Street, junior (Narcissa Vanderlip), a daughter.

Treat—On August 23, to the Reverend Wolcott Coit Treat and Mrs. Treat (Margaret de K. Bliss), a son.

DETROIT

Babcock—On August 15, to Doctor Kenneth B. Babcock and Mrs. Babcock (Mildred Churchill), a son, Kenneth B. Babcock, junior.

Burgess—On August 15, to Mr. and Mrs. Mangus M. Burgess (Blanche Reynolds), a daughter, Nancy Irene Burgess.

Conway—On August 16, to Mr. and Mrs. Francis J. Conway (Marian K. Willette), a daughter.

PHILADELPHIA

Beard—On August 4, to Mr. and Mrs. Donald Swan Beard (Marjorie Balderston), a son, Donald Swan Beard, junior.

Drayton—On August 5, to Mr. and Mrs. John W. Drayton (Charlotte Rush), a son, Richard Drayton.

Fletcher—On August 1, to Mr. and Mrs. William Meade Fletcher, junior (Jane Gordon Cox), a daughter.

Roberts—On August 5, to Mr. and Mrs. H. Denny Roberts (Susan D. Walker), a son, Fisher Luther Roberts.

DEATHS

NEW YORK

Chambers—On August 13, Hilary R. Chambers, husband of Maria Jameson Chambers.

Cowles—On August 25, Anna Roosevelt Cowles, wife of the late Rear-Admiral William Sheffield Cowles.

McCarter—On August 15, Uzal H. McCarter.

Munn—On August 15, Doctor John Pixley Munn, father of Doctor Arístine P. Munn and James B. Munn.

Van Rensselaer—On August 12, Peyton Jaudon Van Rensselaer, husband of Lilian Washburn Newlin Van Rensselaer.

BOSTON

Howe—On August 21, Doctor Walter Clarke Howe, husband of Amelia Ely Howe.

BUFFALO

Albright—On August 20, John J. Albright.

CINCINNATI

Bosworth—On August 21, Charles A. Bosworth.

PHILADELPHIA

Dinkey—On August 11, Alva Clymer Dinkey, husband of Margaret Stewart Dinkey.

ENGAGEMENTS

NEW YORK

Andrus-Burke—Miss Dorothy Bourne Andrus, daughter of Mrs. Edward Warwick Pinkham and the late William Loyal Andrus, to Mr. Walter Anthony Burke, junior, son of Mr. and Mrs. Walter Anthony Burke.

Curtis-Wagstaff—Miss Kathleen Hastings Curtis, daughter of Mrs. George William Welsh and the late Joseph Curtis, to Mr. Alfred Wagstaff, third, son of the late Alfred Wagstaff and Mrs. Donald Carr, of Mount Kisco, New York.

Donaldson-Ekelund—Miss Dora Harvey Donaldson, daughter of Mr. and Mrs. Francis Donaldson, to Mr. Lars Ekelund, son of Colonel John Ekelund and Mrs. Ekelund, of Norrköping, Sweden.

Swann-Schwartz—Miss Lucy Swann, daughter of Mrs. Paul Hammond, to Mr. H. Livingston Schwartz, junior, son of Mr. and Mrs. H. Livingston Schwartz, of Ardmore, Pennsylvania.

BOSTON

Swain-Burgin—Miss Helen Swain, daughter of Doctor Howard T. Swain and Mrs. Swain, to Mr. C. Rodgers Burgin, son of Mr. and Mrs. Clarence Burgin.

DETROIT

Rawlings-Bouse—Miss Margaret Rawlings, daughter of Mr. and Mrs. Ralph Rawlings, to Mr. Robert Bouse, son of Mr. and Mrs. Charles Bouse.

LOUISVILLE

Humphrey-Morgan—Miss Alice Silliman Humphrey, daughter of Mrs. Lewis C. Humphrey, to Mr. Gerald Demuth Morgan, son of the late George Wilson Morgan and Mrs. Morgan.

PHILADELPHIA

Lee-Patchett—Mrs. Evelyn Newbold Lee, daughter of Mrs. Harry Clifton Adams, to Mr. Henry Powell Patchett.

Stewart-Wear—Miss Doris Lurman Stewart, daughter of Mr. W. Plunket Stewart, to Mr. William Potter Wear, son of Mr. and Mrs. Joseph Walker Wear.

SAINT LOUIS

Semple-Ness—Miss Anne Thurston Farrar Semple, daughter of Mrs. Frederick Humphrey Semple, to Mr. Philip Wahmann Ness, son of Mr. and Mrs. Charles M. Ness, of Baltimore, Maryland.

Shepley-Briggs—Miss Mary Merwin Shepley, daughter of Mrs. Arthur B. Shepley, to Mr. John Hamilton Briggs, son of Doctor Charles Edwin Briggs, of Cleveland, Ohio.

WASHINGTON

Simms-Stenhouse—Miss Elizabeth Brent Simms, daughter of the late Mr. and Mrs. Richard Douglas Simms, to Mr. John W. Stenhouse, son of Mrs. J. Russell Jones, of San Diego, California.

WEDDINGS

NEW YORK

Billings-Ford—On September 12, Mr. Oliver Chanler Billings, junior, son of Mr. and Mrs. Oliver Chanler Billings, and Miss Sarah Hall Ford, daughter of Mrs. Frederick Ward Ford.

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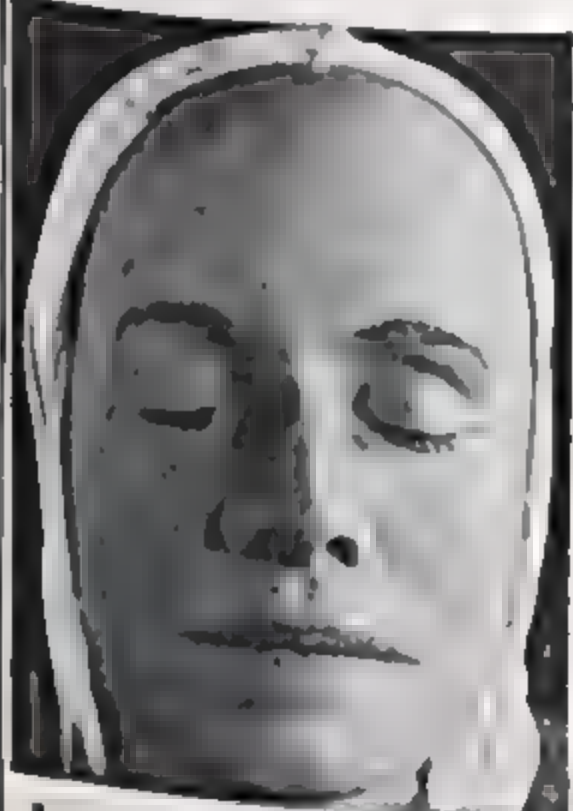
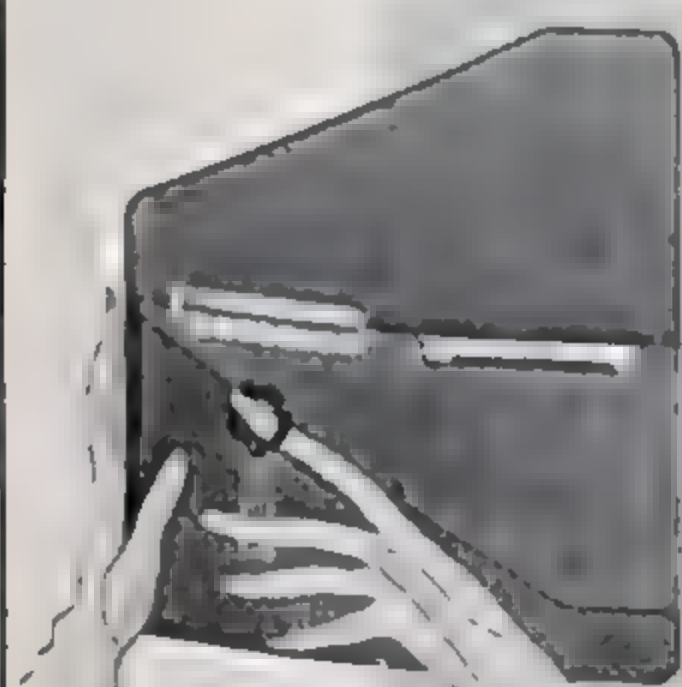
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WEDDINGS—Continued

Crimmins-Josa—On August 25, Mr. John D. Crimmins, son of Mrs. Charles Lamson Crimmins, and Miss Marjorie A. Josa, daughter of the late Archdeacon F.P.L. Josa and Mrs. Josa.**Fermoy-Gill**—On September 17, Lord Fermoy, son of the late James Boothby Burke Roche and Mrs. Burke Roche, and Miss Ruth Gill, daughter of Colonel Williams Gill and Mrs. Gill.**Hutchinson-Hurd**—On September 12, Mr. Mahlon Hutchinson, son of Mrs. Mahlon Hutchinson, and Miss Anne Hurd, daughter of Mr. and Mrs. George Frederick Hurd.**Noble-Edwards**—On September 5, Mr. Francis Osborn Noble and Miss Camilla Leonard Edwards, daughter of Mr. and Mrs. William H. Leonard Edwards.

ATLANTA

Wellborn-deGive—On September 15, Mr. Marshall Johnston Wellborn, son of Mr. Walter Dent Wellborn, of New Orleans, Louisiana, and Miss Pauline deGive, daughter of Mr. and Mrs. Henry Leon deGive.

BOSTON

Barney-Wambolt—On September 26, in the Leslie Lindsey Memorial Church, Mr. Philip Cushman Barney, son of Mr. and Mrs. Danford Newton Barney, and Miss Sally Wambolt, daughter of Mr. and Mrs. Robert H. Wambolt.**Bradford-Winthrop**—On August 29, Mr. Standish Bradford and Miss Dorothy Winthrop, daughter of Mr. Frederick Winthrop.**Graves-Dumaine**—On August 22, Mr. Theodore Elliott Graves, son of Mr. and Mrs. William H. Graves, and Miss Cordelia Dumaine, daughter of Mr. and Mrs. Frederic C. Dumaine.**Jackson-Bristed**—On September 12, Mr. Charles Douglas Jackson and Miss Grace Bristed, daughter of Mr. Charles Astor Bristed.**Oppersdorff-Thomas**—On August 24, in Capri, Italy, Count Edward Oppersdorff, son of Count and Countess Oppersdorff, and Miss Rosamond Thomas, niece of Mr. and Mrs. Robert Hooper Stevenson.

CLEVELAND

Motch-Stearns—On September 5, Mr. Elton Franklin Motch, son of Mr. and Mrs. Stanley Motch, and Miss Dorothy Stearns, daughter of Mr. and Mrs. Frank B. Stearns.

DETROIT

Nugent-Ryan—On August 22, Mr. Charles Peter Nugent, son of Mr. and Mrs. John P. Nugent, and Miss Monica Antoinette Ryan, daughter of Mr. James Ryan.**Peet-Sherman**—On September 12, Mr. Charles D. Peet, son of Mr. and Mrs. James O. Peet, of Ithaca, Michigan, and Miss Margaret Louise Sherman, daughter of Mrs. Louis F. Stecher.**Smith-Bury**—On September 12, Mr. Wayne A. Smith, son of Mrs. Wayne Smith, and Miss Harriet Louise Bury, daughter of Mr. and Mrs. Richard A. Bury.

WEDDINGS—Continued

NEW ORLEANS

Bridges-Devlin—On August 26, Mr. Charles Scott Bridges, of Chicago, Illinois, and Miss Shirley Devlin, daughter of Mr. and Mrs. Daniel J. Devlin.**Tate-Manson**—On September 19, Mr. Stephens Clayton Tate, son of Mr. and Mrs. Walter E. Tate, and Miss Lucille Manson, daughter of Mr. and Mrs. James Jackson Manson.

PHILADELPHIA

Furman-Houck—On August 19, Mr. Gerald Shackford Furman, son of Mrs. Silas Holmes Furman, and Miss Victoria Scott Houck, daughter of Mr. Leroy S. Houck.**Reath-West**—On September 18, Mr. George Reath, son of Mr. and Mrs. Theodore Reath, and Miss Isabel Duer West, daughter of Mr. and Mrs. William West.

WASHINGTON

Monson-Powell—On August 4, in Christ Church, Beachwood, New Jersey, the Hon. John Rosebery Monson, son of Lord and Lady Monson, of "Burton Hall," Lincoln, England, and Miss Bettie Northrup Powell, daughter of Mr. E. Alexander Powell.**Young-Adams**—On August 15, Mr. Philip Young, son of Mr. and Mrs. Owen D. Young, and Miss Faith Adams, daughter of Mr. and Mrs. Horatio Hearne Adams.

WEDDINGS-TO-COME

BOSTON

Ford-Wood—On October 10, Miss Elizabeth Frances Ford, daughter of Professor J. D. M. Ford and Mrs. Ford, to Mr. Rawson Lyman Wood, of New York.**Swann-Musgrave**—On October 10, Miss Marguerite Swann, daughter of Mrs. John Butler Swann, to Mr. Percy Musgrave, junior, son of Mrs. E. Porter Musgrave.

CHICAGO

Lowden-Miller—On October 20, Miss Florence Lowden, daughter of Mr. and Mrs. Frank O. Lowden, to Doctor C. Philip Miller.

PHILADELPHIA

Farr-Snowden—On October 3, Miss Adelaide Farr, daughter of Mr. and Mrs. Daniel Haddock Farr, to Mr. George Grant Snowden, junior, son of Mrs. George Grant Snowden.**Payne-McIlvain**—On October 14, at All Saint's Church, Wynnwood, Pennsylvania, Miss Beatrice Hancock Payne, daughter of Mr. and Mrs. William Hancock Payne, to Mr. J. Gibson McIlvain, son of Mrs. Walter Biddle McIlvain.

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Hiss-Sutro—On October 16, Miss Elizabeth Lawrence Hiss, daughter of Mrs. Philip Hanson Hiss, junior, to Mr. John Sutro, son of Mr. and Mrs. Alfred Sutro.*"Wear French Bootery Shoes
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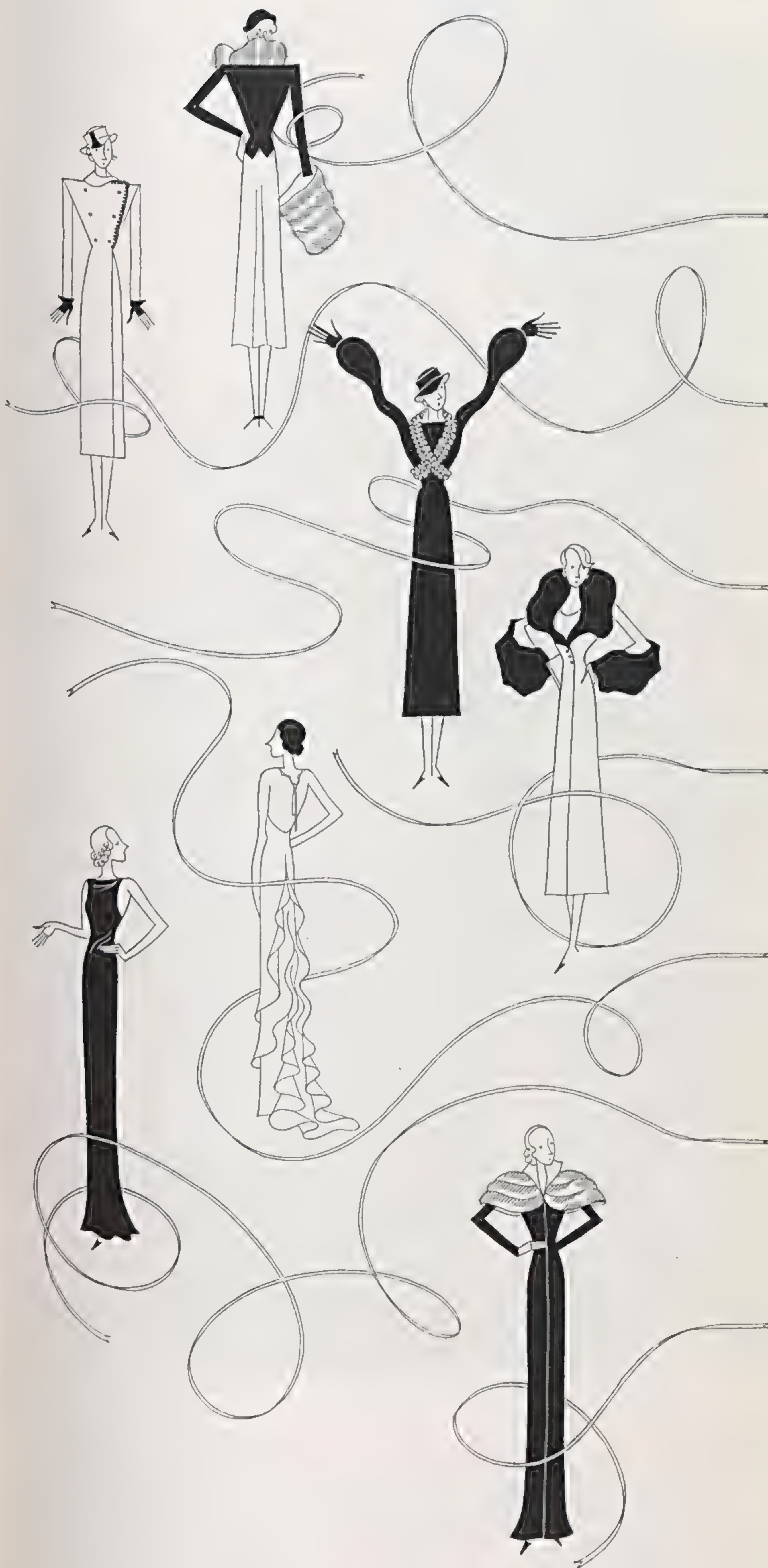


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of the mode



THE LETTER V is the new silhouette for day. The short jacket is excessively short. A life-saver collar settles down on broad shoulders and makes you hold up your chin. You have to stand straight as a sign-post, in clothes like the new models.

THE WOODEN-SOLDIER silhouette, trimmest of the trim. Wide, padded shoulders; flat, chesty chest; high, double-breasted closing; straight, carved lines from the waist down. These angular lines in coats are a good answer to the new hats.

THE DOUBLECROSS. Practically every garment that comes out of Paris this season is marked with a double cross. Separate fur pieces are smart, and smartest of all are those you slip over your head in a figure eight, like the one illustrated.

BULK ABOVE. Bulk piled up above the waist-line merely goes to show how slender your waist-line is and how straight the line is below. Once having found the bed-rock of your silhouette, clothes can begin drawing circles around it.

1880-1932. If you have the verve to carry it off, here is the dress in which you can make a sensation this year. Though the front of the dress is plain and clings close, the back breaks into a cascade of ruffles and ripples out into a train.

MOULDED AND VERTICAL. The trim, clean-cut look is as good for evening as for day. Moulded, vertical lines are smart. The front décolletage is being obliterated this year, in a great many cases, but it's given plenty of space in back.

HIGH AND WIDE. A short cape on your long evening coat is good. When it's so short that it just tips your shoulders, better yet—because everything in this new mode is creeping up, up, up. You can wear this cape without the coat, too, and add a chic note to your various evening gowns.



HOYHINGEN-MUENÉ PARIS

The Princess Ilyinsky

The Princess Ilyinsky, the former Miss Audrey Emery, is invariably dressed by Lanvin. She is photographed wearing a silver lamé evening dress, "Gismonda," which is worn with a cape scarf of silver lamé with a sky-blue cast. Concentrating jewels on her arm, the Princess leaves unmarred the square décolletage

VOGUE GOES TO THE COLLECTIONS



VOGUE has seen the collections. The much-talked-of fashion revolution came off. The change in clothes is as exciting as the change in hats. While you still want to look like a lanky fashion drawing most evenings, you are now, on certain occasions, free to be exaggerated in a totally different way. The choice is yours.

If you have the verve, the dash, the assurance—and the place to wear it—, then try one of the new evening dresses with fantastic bulkiness piled up at the back. They are the irrefutable proof of the change that has come about. We call these dresses romantic, because they have something of the glamour that we associate with the dresses that our mothers wore. But they have nothing to do with dropped shoulders and flowers in the hair. They are sophisticated; they are terse. They have sharp, clean-cut lines. The fulness is banked against the slender shaft of the silhouette. They are as irretrievably plain, in front, as the moulded, sheath-like dress.

You can swing between the extremes of the trim and the trimmed for evening, and you can swing between the same two extremes for day. You may, if you like, dress in taut, tailored clothes that give you an angular, V-topped silhouette, with wide, padded shoulders and sharp lines converging between; or you may pile bulk above and out beyond your narrow, closely fitted waist. But, trim or trimmed, fashion insists upon getting down to the bed-rock of your silhouette. It's the clearly defined line of your body that counts, in either case, by evening or by day. Fashion, this time, turned out to be twins. Both have the same air of breeding, both are clean-cut and long-limbed. But one sister has straight hair,

and the other has curls. You see these two together, everywhere, day and evening. Only the curly-headed sister sleeps late.

THE TRIM AND TRIMMED are exemplified in two types of coats. If you feel that you are the "strict" type and want to make the most of it, go in for Schiaparelli's wooden-soldier silhouette. Next to the modern-romantic trend, this is the most astonishing thing that has happened. It transforms you completely: wide, padded epaulet shoulders, high, double-breasted closing, flat, chesty chest, lines carved sharply from under the arms to the waist, and a straight column from there down. Schiaparelli, the dress carpenter, gets this effect in redingotes, suits, and short fur jackets to wear with heavy woollen skirts.

Usually, the top of the woollen jacket or suit is lined with a thick, flat pelt, which gives the flat, chesty look. When you unfasten the double row of big brass curtain-ring-clips that this house substitutes for buttons, the top opens up into fur revers. The sleeves of these coats are narrow, so wear a deep, heavy, slip-on glove—of the new Alexandrine type that narrows in at the wrist and widens with a gradual curve. The angular lines of these clothes are strikingly smart with the sharply defined new hats. They call for a felt hat with definite, but not too extreme lines and only the merest

suggestion of trimming, if any at all. You may look dashing and terrifically modern in these starkly V-topped clothes, but their severity is not for every one. By all means have one of the new rough woollen, double-breasted redingotes—more or less the Schiaparelli type—for country and travel, but, after all, it's the fur-trimmed coat around which your winter days revolve. Like the trim type of coat, of which they are the antithesis, these fur-trimmed coats are scooped in to define the waist; often, they incorporate a gilet cut. The fur cuffs widen out enormously at the elbows, and fur is piled up around your neck.

The newest fur collar mounts up under the chin. Sometimes, the fur is encrusted as a plastron or as a bolero top. Lelong makes effective use of this idea. Look at the illustrations on page 49, to sense the luxurious, bulky effect of these coats. Another point to notice is that your winter coat hangs within narrow lines from the waist, this year; and it may have a back-flaring peplum that makes it look like a suit. Lanvin is doing particularly magnificent coats, this season, of a very wearable type. And the Bruyère coats are smart and individual and easy to wear.

Vionnet's new coat has moderately large, loose sleeves, starting from wide armholes and graduating into narrow cuffs. It wraps around and contrives to



cling to the waist-line, without any visible means of fastening. A high-waisted line gives this coat a very new look. Vionnet is pushing the waist-line higher on everything, and her black suit with a skirt that cuts across the white blouse, almost on a level with the chest, is an enormous success. It looks, quaintly enough, like black trousers worn with a white shirt.

FUR PIECES THAT COME OFF are a great feature of the year. Still playing up her high-waisted idea, Vionnet slips over the head and around the waist a fur figure-eight, which crosses at the centre front. This double-crossing, which Vogue predicted, is everywhere and particularly *frappant* at this house. Vionnet shows one black woollen coat with two of these fur pieces: one of black astrakhan, for bread-and-butter occasions, and one of white ermine, for grand affairs. Detachable fur pieces are a cheer-

ing, practical thought. You can change them around, between coat and dress and suit, and wear them from early autumn right through the year.

There is no limit to the inventiveness of the designers along this line. We see fur life-saver collars, great, square, fur bibs over the fronts of coats, and wide fur fichu scarfs. Separate fur pieces are something we have been deprived of, for years. We can probably thank the hats that they are back. They are a little modern-romantic revolution all their own, and another indication that we have ceased to be so serious minded about clothes. Fur boleros are another good idea. They close in at the waist, and we call them *caracos*, because they look like the fitted jackets, squared off at the waist, that French peasant women wear. Vionnet is doing marvellous capes and bolero-capes, of fur, always bringing in the double-crossing motif. Astrakhan,

breitschwantz, sealskin, beaver, summer ermine—let your fur accessories be of these; or use the shorter-haired of the long-haired pelts.

To look very gay of an afternoon, you might carry a muff—only, in this case, let your gloves be slim on your hands and not too bulky above. Nicolet has an exciting new glove—slim hand, narrow wrist, with a big, one-button snap, and a short, squarish gauntlet, with less flare than their famous glove of the spring.

THE PICTURE NEEDS THE HAT to complement these accessories of fur. You can't think of your autumn clothes without visualizing the hat. Couturiers are aware of this, and Chanel, Goupy, and Patou were among the houses that showed hats with all their models for the street—both carefully keyed to the same pitch. The felt hat with a moderate, but decisive line, with tailored things; the softer felt, small and quite simple, with a tiny brim turned up at the back, jerked down in front, for sports; the small velvet toque or felt with an individual line, for fur-trimmed clothes. If your winter coat has a great deal of top bulk, be careful to keep down the trimming of your hat. Having asserted themselves, hats are now calming down and getting rid of the froth.

AND NOW THE DRESS! The woollen dresses that Paris always wears are as smart as ever. Worn with the separate fur pieces, in the (Continued on page 106)



For morning

Paul Poiret's "Randonnée," with epaulet shoulders and a Y silhouette; of red woollen Schiaparelli's "970," in wooden-soldier silhouette, has a slim waist and wide shoulders; from Bergdorf Goodman Lanvin's "Havane," of brown woollen, with projecting hip pockets. It's from Jay-Thorpe Patou's "Octobre," with a three-quarters jacket over a striped knee-length jersey sweater; Saks-Fifth Avenue Schiaparelli's "991," with one of the fitted boleros called a "caraco"; of green woollen Patou's "Mousse"—a hat with just the right slant to go with the new, nette clothes

For afternoon

Goupy's "Flambard," with a caraco top; small waist; breitschwantz and wool; Jay-Thorpe
 Bruyère's "Philipinetta," an afternoon suit with a flared-back peplum. It is of ribbed jersey and astrakhan fur
 Patou's "New Colour"—with jutting pockets; dress of tête de nègre satin; Franklin Simon
 Lecomte's "Mode Illustrée" has width and bulk above the waist through fur-trimmed sleeves and a shoulder cape
 Lanvin's "Apollon" contrasts black astrakhan on beige wool; scooped-in waist; Bonwit Teller
 Patou's "Bon Ton" gets its great bulk above the waist through fur-trimmed sleeves



For evening

Patou's "Lovely," with a high front décolletage; jewelled belt; brown velvet; Hollander
 Lelong's "Aziadée," with pouffs concentrating the interest in back; of red velvet; Bendel
 Lanvin's "La Cible," a blouse with silver paillettes on georgette; fan-pleated skirt; Bendel
 Molyneux's "110"—a white ermine bolero, extremely short
 Patou's "Antiope," a cape on a satin coat with sable trimming. The coat comes off; the cape stays on. It is from Hollander
 Lelong's "Caresse," a green velvet wrap; from Bruck Weiss
 Patou's "Consuelo," a short mink cape; from Jay-Thorpe





Patou's overgrown four-in-hand scarf



Stripes will splash the country landscape. Lanvin's "Le Miel" at Hattie Carnegie



Even country capes have a scooped-in look. Paul Poiret's "Pacifique" at Bergdorf Goodman



Every body pounced on the quilt blouse "Lucile Paray" "Capucine" is Jeanne and Co.



Winter keynotes: a little fur neckpiece that comes off and a muff. Chantal's suit "Sophie Sophia" at Altman



CC

Short-sleeved caraco top in a new velvet and crepe combination - Goupy's "Mon Cœur" at Saks-Fifth Avenue



Double-strand
neck lace of
fabric and fur,
Brugère's "Chester".



Illustrating the new
mode: smart fur
accessories to Goupy's
"Tour du Lac" at Fay-Thorpe

Spot-lighting the Paris Openings



A short fur cape
gives a new look
to half a dozen
things—
Mirandé's "Chic"
at Thurn

The new long evening coat boasts a
short cape. — If you want real sleeves in
your dinner dress, you can have them. —
Velvet and crêpe, again, in an ankle-
length dress for late afternoon —

Maggy Rouff
"Chrysanthème"

Lucien Lelong
"Finette"

Lucien Lelong
"Légende"
at Hattie Carnegie



LCC



LELONG—BERGDORF GOODMAN • LELONG—FRANKLIN SIMON

The revival of romance

Paris has put back into clothes some of the dramatic, dashing quality that went out with the War. You can see it in Lelong's black satin dress, "Mélodée," contrasting angles and curves

Lelong's "Mystère" illustrates the new tendency to pile up volume at the back of the slim shaft of the silhouette. It is of deep red velvet with slashes of aquamarine crêpe in back



Er

AUGUSTABERNARD MODELS FROM BONWIT TELLER

It's the flat cascade at the back, cut in one with the twisted décolletage straps, that gives the feeling of back fulness to a fuchsia-red crêpe dress, "574," of the modern romantic type

In contrast to the flat, almost straight front of "594," of heavy, shiny black satin, is the puffed, padded feeling of fulness at the back, obtained through soft drapery cut in one with the skirt

It's the back that counts



2. YVONNE CARETTE
BERGDORF GOODMAN

5. JANE RÉGNY
BERGDORF GOODMAN

1. MAGGY ROUFF—ALTMAN

1. "Matinale" has a jacket and vest with the new scooped-in look and a scarf tied in Ascot fashion, right under the chin
2. A double column of silver buttons go marching up this blue-grey suit, "Bleuet," meeting a choker of grey astrakhan
3. Jersey is set into curly black woollen in "Le Golf," and the front buttons from the waist-line up to a striped jersey scarf
4. "Gabès," of tweed, brown buttons, and mink, goes in for double crossing
5. "Poum" is a town-and-country suit that shows the trim, taut side of the mode

**Button your coat
up to your throat**

3. CHANTAL—SAKS-FIFTH AVENUE 4. BRUYÈRE—FRANKLIN SIMON

J.P.₃₁

1. "Fantasque" caused a stir at the Goupy collection—a short pelerine of black breitschwantz, over a black woollen dress
2. On "Pipo," a brown velours de laine suit, that small-waisted look comes from the beaver-trimmed, scooped-in jacket

3. "La Suie" has a fitted-in black antelope jacket with a notched sealskin collar, a sealskin muff, and a black duvetine skirt
4. "Togo," of black woollen and astrakhan, has the smartest jacket length for an afternoon suit—midway down the thigh

Width at the top



1. GOUPY—SAKS-FIFTH AVENUE 2. MIRANDE—BONWIT TELLER 3. MAGGY ROUFF—ALTMAN 4. LUCILE PARAY—HOLLANDER



HOYNINGEN-HUENÉ, PARIS

JEAN PATOU—JAY

THE TINY FUR CAPE

WHY not have a little separate fur cape to wear with your evening dress this autumn and then add it to a straight, plain velvet coat, later on? Patou put just such a cape, of mink lined with ermine, on the long ruby-red velvet coat shown on the opposite page, but made it so that it would come off, and you could wear it with other costumes, as well. The glint of the mink is equally lovely with the red velvet, or the aquamarine satin of the dress shown above, or any one of a dozen other combinations.

The mode of separate furs is sweeping through fashion, but no single model is more appealing than this very short cape.

It is reminiscent of fashions of another period, yet it is very definitely of this exciting mode of 1931. It gives the broad-shouldered look that is so important, accenting, as it does, the very slim waistline. Over the slim, long lines of an evening coat or one of the very new evening dresses, it makes an arresting silhouette.

It looks equally well with the moulded sheath dresses that will form the backbone of most of the evening wardrobes and with the more romantic gowns that we will wear on very special occasions. It adds just the warmth that one so often needs, and it's delightfully soft, with its luxurious ermine lining against the skin.

Worn on dress or coat

- The little mink cape above is the same little fur cape as the one on the opposite page, called "Consuelo." It is worn with an aquamarine satin dress, "Frôleuse." Posed by Miss Lee Miller; jewels from Van Cleef and Arpels; furniture from Jean-Michel Frank
- Patou's salons echoed with applause when this ruby velvet coat, with its mink cape, came in (opposite page). The white crêpe dress, "Rubis," has ruby and diamond motifs



JEAN PATOU • MINK CAPE FROM JAY-THORPE • DRESS FROM HOLLANDER

HOYNINGEN-HUENÉ, PARIS



LANVIN—SAKS-FIFTH AVENUE

CINCHED-IN WAISTS

with width above and below

Here (at the left) is a really beautiful coat for formal afternoon wear—Jeanne Lanvin's "Magique." It has elegance, and it has restraint. The way in which the breitschwantz and black woollen are combined is very new, for both fur and fabric are used in horizontal and vertical half-in-half effects. The little hat, worn with it at the Opening, is a good companion

The short backward movement of Mainbocher's "306" (at the left on the opposite page) makes this diagonally striped woollen coat look like a suit and defines a decisive angle that plays up the basic slimmness. The collar is one of the most beautiful that Paris has produced. The scrunchy quality and projecting line are very new. The hat, too, is from Mainbocher

The black rep dress at the extreme right on the opposite page shows another Mainbocher answer to the down-and-forward slant of a hat—a skirt that mounts up and back. This movement, ever so slightly indicated, is very successful in a daytime dress with the new trim feeling. The dress is "348," and the chic little hat from the same designer complements it perfectly



MAINBOCHER—ALTMAN • MAINBOCHER—BEST

A GOOD ANSWER TO THE NEW HATS



• Diagonally striped jersey jumpers are the great feature of Chanel's sports suits, this year. They give a suit a definite look of the country. The skirt and the jacket of "187," the very smart model illustrated at the left, are cut on such smart, straightforward lines that they make a perfect costume for Sunday lunch at the country club, as well as for golf. The suit is made of mossy-brown woollen, and the jumper is striped in white, brown, orange, and green. The slight skirt flare, the revers, the wide belt, and the scarf tied high about the throat are important features of the sports mode. There are pockets above the side pleats of the skirt

**Stripes for country,
muffs for sleeves**



• Chanel's town suits, this year, are the very antithesis of her sports suits. Apparently, it is no effort for her, at all, to swing right over to the other side of the mode. In "123," the suit shown at the right, she cuts ruby-red velveteen on sharp, clear lines and banks quantities of grey fur flecked with black on top. The sleeves are like muffs—as is frequently the case in this season of great sleeve interest. The jacket goes over a short-sleeved dress with a slim, fitted bodice that buttons smartly up the centre front. The wide collar of the fur adds to the all-important feeling of bulk above the waistline, which is characteristic of the mode

CHANEL



TRIMMING

is back on our hats

BENDEL—The crushed, draped, one-sided line of this Maria Guy hat has great chic. It is made of green felt—that wearable fabric so briefly out of fashion and now so strongly in again. A little bow placed at one side provides a piquant accent

SAKS-FIFTH AVENUE—The topmost hat is one of the many that has donned a feather—a crisp, two-coloured feather that stands straight up at the side back. Blanche et Simone made the hat of brown felt with a tiny, curving brim

FRANKLIN SIMON—This black felt hat from Bruyère is trimmed with a white feathered wing, like the wings our mothers wore so smartly. It fills in the one-sided line that is proving a problem on some of the less ingenious new models

HOLLANDER—A little like a tam and a little like a turban is this dark brown velvet hat from Maria Guy. Its trimming is a black gros-grain ribbon bow, for ribbon, too, regains the heights of fashion in this charming new mode of greater elaboration

Shades of our grandmothers

HATTIE CARNEGIE—The tile-red that was so elegant in another generation is no less smart this season. See how attractive it is in the hat above, made of stitched velvet with shiny coq feathers half encircling it and falling over one side of the well-coiffed hair. Like most new hats, it's distinctly one-sided

HATTIE CARNEGIE—The hat she chose and wore was nothing much before and little less than half of that behind—but so chic! It is of felt with a sharp point over one eye, accented by an ostrich feather that waves a two-coloured plume. It is just the hat to wear with one of the new brown velvet suits

BERGDORF GOODMAN—If you want to wear your hat in the most up-to-date way, get out an old tintype of your grandmother and take a lesson from it. It's not improbable that her hat was in the same plum colour as the felt of this hat (next to bottom). It shapes the head with the narrowest possible frame

BENDEL—Another shade out of the past, deep bottle-green, in the softest and shiniest of panne velvets. Maria Guy has draped it beautifully into a turban, with the front pulled flat over one eye and half of the head covered by drapery held by a grosgrain bow. The other half is a matter of coiffure, rather than hat



EMELIE DANIELSON



A CORNER IN MR. PHILIP JOHNSON'S APARTMENT



MIES VAN DER ROHE DESIGNED THE JOHNSON APARTMENT, IN NEW YORK



A WOMAN'S BEDROOM, IN THE GERMAN ARCHITECTURAL EXHIBIT, IS IN SHADES OF WHITE

BECKER AND MAASS, BERLIN



A STATUE STANDS BESIDE THE POOL OF THIS HOUSE IN THE GERMAN EXHIBIT

EMIL LEITNER, BERLIN

A NEW ARCHITECTURE

By Helen Appleton Read

EVERY age has its panacea. It was science for the Victorians and education for the generation that followed. To-day, it is architecture. In Germany, Austria, France, and Holland, and to a lesser degree in this country, groups of architects claim the belief that the social unrest to which the post-War generation has fallen heir can be remedied to a considerable extent by building. Le Corbusier and Lurcat in France, Gropius and Mies van der Rohe in Germany, write eloquent brochures proving that, given a wholesome, attractive background, the human race can be counted on to adjust its other problems.

But it has been left to Germany, with her characteristic zeal for scientific analysis, to dedicate an entire exhibition to the new architecture and its relation to social and economic problems. Germany has more reason to be interested in a panacea for social and economic problems than other countries, because of the burning necessity of meeting an enormous housing shortage with insufficient funds. The architect who can invent ways and means of building that provide a maximum of comfort with a minimum expenditure of money and time has come to be regarded as something more than an architect. He is builder, philosopher, economist, and social worker in one.

The Berlin Architectural Exposition, or, to use its more explicit title, "The International Exposition for City Planning and Housing," is more than a display of local problems and their solutions. The problems presented are world problems. In its graphic exposition of ways and means of arriving at a more satisfactory existence through building (building to be interpreted as housing, city planning, decentralization, and trans-

portation), it becomes a challenge to the future. It is humanly interesting because of the dramatic way in which it presents the idea that this is no specialist's show, but something that concerns every one, since all human experience is in some way related to building. Home, school, factory, office, shops, hospital, prison, theatre, street, and subway are the stages upon which the drama of life enacts itself.

This exhibition is not concerned with propaganda for a new style. But it shows clearly and conclusively how a new style has been determined by meeting the needs and tastes of to-day, with the materials and inventions of to-day. Quite unintentionally, the corollary is also proved that style is a "unity of principle animating all the works of an epoch" and that our own age is determining its own peculiar style as inevitably as the religious fervour of the Middle Ages produced the aspiring forms of the Gothic cathedrals. Architecture again tells the story of an epoch.

The exposition demonstrates its thesis in two main sections. The first comprises city planning, housing, transportation, and a dramatic comparison of former (Continued on page 98)



CHÉRUIT • LUCIEN LELONG

THREE GRACES

from Paris

• With so much interest at the back, signs of the bustle are cropping up. In the frock at the far left on the opposite page, Chéruit hoists a gay printed taffeta up to the top of the hips in back and lets it slant in towards the back of the knees, giving the line of the dress a narrowed effect. Then, briefly, it juts out again, exaggerating the slimness

• In "Lotus," on the opposite page, Lelong sharply emphasizes the very centre of the back by making it the focal point from which to spread his lines—a panel-train of pink marquisette and gathers at the waist. Knobby embroidered flowers outline the décolletage, and ruffles below the narrowed knees flutter out to repeat the movement of the bolero

• White and gold is a new colour combination to take the place in the winter wardrobe that printed chiffons once did in summer. At the right is a white satin-brocaded crêpe with a delicate golden flower pattern. It is not only youthful, but is a dress with great distinction. A formal air is given by panels that spread out slightly, just below the knees



MOLYNEUX



CECIL BEATON

Miss Beatrice W. Patterson

Miss Patterson is the daughter of Mr. and Mrs. George Stuart Patterson, of Philadelphia, and her mother was the former Miss Eleanora Willing. They have a charming summer house, "Duneside," at Southampton. Miss Patterson is known for her chic, and she takes an active part in the social life of Philadelphia and New York

THE WALDORF REBORN

in new magnificence



THE opening of the new Waldorf-Astoria, magnificent, beautiful on a colossal scale, and significant to the world as the rising of an unbelievably bright sun on the long horizon of hostelry, has a special sentimental significance to Vogue. In the year 1893 were born the Waldorf-Astoria, rising full-panoplied from the corner of Fifth Avenue and Thirty-Fourth Street in New York City, and, almost simultaneously, Vogue. The apparition of the new Waldorf is, then, to Vogue the rebirth of a heavenly twin.

Those who have forgotten or who never knew the glories of the old hotel are astounded by the revolutionary scale of the new one. A hotel with a dozen ballrooms, with suites decorated by foremost decorators with as much care for individual detail as goes into the most beautiful private apartment, with murals and workmanship by brilliant contemporary artists, with literally unheard-of facilities for entertaining, the new Waldorf is a departure in hotels.

But when one turns the pages of Vogue for the year 1893, the same incredulous enthusiasm is evident in mentions of the then-opening Waldorf. "Now," said Vogue, "we have a hotel in our very midst more superb in its furnishings than any royal residence in Europe or Asia. The opening of the Hotel Waldorf with a most tremendous splurge was an event in the history of hostelries. At first, the price charged, five dollars a ticket, seemed absurdly high, but they have sold rapidly, and the fact that Mrs. Vanderbilt has given up her musicale for the same evening, and that the tickets include a champagne supper . . . have caused many to buy tickets, all for sweet charity's sake. . . . The opening attracted a large crowd. Not only was the Hotel itself a wonderful sight, but the number of beautiful women in beautiful gowns made a remarkable picture."

The sketches on this page were taken from 1893 issues of Vogue, and, in

examining them, a curious fact becomes evident. It is just such an elegance as these clothes have that we are now, and in this year of grace, striving to reassemble. The wrap on the fin de siècle lady at the bottom of the page is not at all dissimilar from wraps that will be worn this winter. And so it happens that the new Waldorf-Astoria is being reborn in a season that is also resurrecting the draperies and the grand manner that once before strolled down Peacock Alley in the old Waldorf. What the old Waldorf meant to fin de siècle ideals, the new Waldorf does again for our critical, particular modern taste. The great ballroom, the size of a half a city block, shining and beautiful in its gold and silver leaf, with its silver boxes like shells high on the glittering walls. The modern lobby, with pale precious wood and carnelian-red marble, as different as possible from the red plush and white stone of the lobbies of all time, with murals by Rigal in the main foyer. The reticence of the Empire ballroom, the charm of the modern one—all the other ones. The suites, executed from decorators' designs, by Sloane, Alavoine, and White, Allom, on high, high floors, with perfectly proportioned rooms, delightful decoration, and facilities for entertaining. In these, one may live with all the elegance in the world and a minimum of effort. The rooms, so far from hotelly, were done by such decorators as Mrs. Sabin, Vernay, Bodart, and Barton, Price, Willson. The roof-garden, with decorations by Victor White, hangs high in the sky, where the roof rolls back and bares the stars. One dining-room is decorated by Sert. This great city of entertainment and fine living, as exemplified by such luxuries as the smartest of Crane letter-paper, Martex towels, and Russell and Erwin hardware throughout the hotel, opens up a new kind of living, almost impossibly pleasant. In addition, there is the ease which the facilities of the hotel make possible to any one occupying a suite. Hitherto, a winter in town has meant one of three things. Taking a house, furnished or unfurnished, with the attendant responsibilities and such sorrows as the vicissitudes of temperamental servants. Renting an apartment and furnishing it, with similar servant

trials to make one's lot a human one. And third, taking a suite at a hotel. Now this has been undoubtedly the easiest of the three courses. But there was the aesthetic drawback of finding oneself parked for the winter in a hotelly apartment, full of overstuffed sofas, commercial lamps, and uninspired mahogany.

Now, it is possible to establish oneself in one of the suites at the Waldorf-Astoria among surroundings comparable to the very most charming apartment of a person with the very best taste. Entertaining is delightful in a chic drawing-room and dining-room, with the ease of hotel service. Living is luxurious in the large bedrooms, flanked by bath-dressing rooms one would like to achieve in one's own house. And perfect halls, large closets with sliding doors, and a separate carriage entrance and elevators to the suite part of the hotel, make one's life a dream of effortless comfort.

The name of the Waldorf-Astoria has become a legend of Manhattan. The old hotel was a place that will never be forgotten when memoirs and social histories are written. Now, the whole world has its eye on this reincarnation of a tradition.



FROM VOGUE IN 1893



SKETCHES BY CARL ERICKSON

Many a fashion makes its début at Chantilly



CHANTILLY

CHANTILLY is the only town in France where babies are born into the world speaking English, where automobiles are driven to the left of the road (on the way to the race-course), where horses have the right-of-way over automobiles, where the Café du Commerce, the general meeting-place of practically every other French town of the same size, plays absolutely no rôle, and where politics are regarded with the utmost indifference.

Chantilly is an anachronism of a town—a charming agglomeration of anachronisms. First of all, it is a famous château with a huge park, adjoining buildings, stables, and servants' quarters. At nine o'clock in the evening, in the old, stone-paved *rue du Connétable*, you wait for the passing of the night-watch and listen for the town crier calling off the hours.

But if you open the door of the little Manor Bar, you will find "The Captain," proprietor of this establishment, playing *petote* with his barman and the town pharmacist, who still has on his white jacket. This pharmacist is not related, in the slightest degree, to the well-known pharmacist in Flaubert's *Madame Bovary*, and little does he worry about clericalism or anticlericalism. For him, all that is necessary in life is that Tourbillon, the *seigneur* of Chantilly, should beat Barneveldt, from Maisons-Laffitte, in the Prix du Jockey Club. Nothing else is of any consequence.

At Jack McCann's Bar, stable-boys and past and present jockeys discuss their weight, their horses, their bets, and the next day's winners, in language incomprehensible to the French, pure to themselves, and foul to English-

speaking ears. The daily *Jockey* is as far as their reading goes, and each day is lived in hopes of a winner to-morrow.

This bar, tucked into one of the back streets of the town, is a Newmarket transplanted to France—the favourite gathering place for men whose lives are devoted to the care of horses. Old men, slight, but still bright, gather here to reminisce on their once-brilliant pasts as jockeys. Some of them were once rich; most of them have gambled away their fortunes on the insidious sport of racing. Jack takes care of the down-and-out and the jobless; acts as book-maker; serves the drinks; and, when he is in the mood—which is nearly always—he will regale you with stories about his "boys," the two thousand horses that are constantly in training in the surrounding stables, about famous races, famous jockeys, and famous horses. If he likes you, he may whisper in your ear a tip on the winner of the next day's race.

Franco-British gathering places are not lacking in this town of the Condé princes. In the morning—that is, on the stroke of one o'clock—, they eat *pâté* at the Tipperary Bar, or they drink their first Martini at the bar of the Grand Condé Hotel, in a mixed crowd of *amazones*, trainers in white stock collars, golfers in plus-fours, and passing motorists who, disgusted for a bit with the twentieth-century fragrance of gasoline, are discovering with delight the archaic odour of horses.

In winter, in the very heart of Chantilly, there is a sort of immense *place* where neither market nor fair is ever held. This *place* is covered with stubby grass that stays forever green, where amateur detectives discover traces of horseshoes and poets think they recognize traces of Ajax and Semendria. In the month of June, this desert is set up with white fences and you see a ring and a racetrack take form.



The horsy side—

Jack McCann's Bar

At the moment of the Prix de Diane and the Prix du Jockey Club, Chantilly brings out the best we have; it is all that ties us to the old traditions, to a past dating back fifty years for want of an older one. For motoring, the men discard their caps and take to pearl-grey top-hats and frock coats, and the women appear in their most elegant toilettes. Paris, which has its own two race-courses, Auteuil and Longchamp, is surrounded by other courses in outlying districts, but Chantilly is the only one for which the chic world turns out en masse. There is nothing smarter than the attendance at these races.

Chantilly, as a matter of fact, often proves to be the test of acceptance of a new mode just

launched at the earlier races in Paris. This year, the weather on the second Sunday—the day of the Prix du Jockey Club—was all that one could ask. From the point of view of fashion, the race showed an amazing return, in feathers and furbelows, to a reminiscent pre-War splendour. Long dresses vied with shorter ones, plumes and flowers and velvet bows flourished on hats. And these hats, tired of being worn always on the back of the head, decided to plant themselves firmly down over the forehead for lunching in this town of the French G. H. Q.

Whereas you can run out to the races at Auteuil or Longchamp between two errands



**The Condé Bar,
on the chic side**

or two tea-parties, Chantilly, on the other hand, is out in the country, and you have to devote a whole day to it.

This year, the sky was unkind to the fillies on the first Sunday. It rained on these young ladies, and "Pearl Cap" was covered with mud—poor thing!—before she dashed triumphantly to the fore and into the arms of her lucky owner, Mademoiselle Diana Esmond.

The youngsters of the Prix du Jockey Club were more fortunate, and the social success of the day was for them. Not in a long time have we seen so many elegant costumes on the women, so many top-hats on men of high birth. They lunched, as usual, at the Grand Condé,

at the Tipperary, in the garden of the Manor, or at the race-course buffet, or, in the case of the more privileged, at the home of one of the big trainers in Chantilly or in Gouvieux.

For a few hours, Chantilly was one of the most brilliant spots in all of France. And then—as every year—it settled down to its regular, every-day life of horses and trainers and stable-boys, of wealthy stable owners and their families with homes and châteaux tucked away in the forest around the town. The little town sixty *kilomètres* out of Paris, which comes to life two Sundays in the year, has gone back to sleep again. Hunting in October will be its only active sport until another June turns up.



Here is a costume to bring out your best manners—of Lyons velvet and kolinsky, a most luxurious combination. The muff matches the twisted trimming. It is from Jay-Thorpe

The coat is of Lyons velvet—like so many for afternoon—, the dress of a very new material, a Brion printed wool, and both total a high percentage of chic; from Bergdorf Goodman

Ribbed velvet makes its bow in a suit with full sleeves and a small ermine collar that gives it an 1850 air. But there's still more velvet about it—in a blouse in dull white; Gervais



B o l i n

Deep wine-red Lyons velvet has the elegance this picturesque season demands, and blue fox accents it dramatically. The sleeves on the coat have chic fullness in a new form; from Jay-Thorpe

Delicate water-green is an unexpected shade in dull velvet—which makes it all the more ravishing. The wearer of this frock will feel tall and slim and as elegant as a lady in a romance; Bendel

Velvet's new manners

WHAT FUR?

Ermine by night

and variety by day



1. A cape should mould the shoulders and fit into the arms, as does this ermine cape from Mirande. The luxurious collar is of silver fox; Saks-Fifth Avenue
2. A full-length ermine wrap, gently drawn in at the waist, is a sumptuous fashion. This one with deep flared cuffs is Grunwaldt's wrap, called "Opera"
3. Diagonally worked ermine with a collar of silver fox split in back fashions this flattering Lanvin wrap, "Splendour"
4. Here is the pelerine in modern form. Grunwaldt makes this wrap, "Minuit," of sable, widely circular and beautifully fitted
5. A swirl of silver fox makes a classic ermine wrap dramatic. Callot puffs the sleeves of this one at the elbows; Jay-Thorpe
6. In the cold, the cape collar of Grunwaldt's long ermine coat, "Edelweiss," folds around the neck, but indoors, it lies flat

7. Short, wide at the top, and slim at the waist is Grunwaldt's ermine bolero. It and the muff are—surprisingly—in brown
8. Clipped in at the waist and lustered is this beltless brown Persian lamb jacket from Busvine
9. Fabric at the waist, a bulky peplum, and bulk at the elbows are new in Heim's astrakhan jacket, "Romance," Jay-Thorpe
10. "Mephisto" is Heim's coat of black astrakhan with large curls. The important collar and fitted line make it chic for town wear
11. Brown ermine is good for town and country. This Max coat has a wearable tailored air
12. In frigid weather, nothing outshines a mink coat like Weil's "Splendide," with its dark stripes and its protecting collar
13. Max's white astrakhan-breitschwantz coat has a brown belt
14. Weil's black breitschwantz coat has sleeves in a cape cut



Fur coats with a waist-line

A FAREWELL to SUMMER

North, east, and overseas



MRS. J. P. DUNCAN AND HER CHILDREN



MRS. MORTON L. SCHWARTZ • MRS. GIFFORD PINCHOT

Shorter days, crisp nights, painted trees, and talk of the first fox-hunt. These are things of to-day and to-morrow. But let us once more turn to yesterday's sparkling summer and take a fleeting glance around the world, reflecting on the things that were.

BAR HARBOR—Sunset. Great blue mountains rising out of a reflected red sea. In the harbour, two shadowy British battleships and the square-rigged black yacht, *Aloha*. Pin-point lights blink on the shore. Here, the villagers still carry on the old New England town meetings. At the Bath and Tennis Club, the best band of any summer resort goes in for tunes from "The Band Wagon." Young Atwater Kent rushes pretty Grace Roosevelt, debutante of last year, who has on a white lace dress and a short pink velvet jacket. The British Navy in their smart short blue jackets stand on the side-lines and take in the cut-in system. Lawrence Morris, who has just returned from the woods with a black mustache, dances with the amusing Janet Ayer.

Outside, couples walk and sit beside the oblong, green-lit swimming pool. Overhead, a lopsided moon. On the steps, a heated argument is in progress as to whether or not more roads should be built on the island by Mr. Rockefeller. The young people, led by Phyllis Byrne, oppose it, claiming that the mountains will be ruined for climbing. The whole matter has caused such a furore that some of the oldest families won't speak to one another.

Not far off, some one talks about the tea Mrs. Stotesbury gave for the British Navy at her white, three-decker house on Frenchman's Bay, where they served punch ice-cream. There is also talk about the Kent-Van Alen wedding. The Atwater Kents have four houses for the summer. One for the bridesmaids, one for the ushers, one for the in-laws, and one for themselves. They have also a private orchestra and a yacht. Some one suggests going to the Kents' for a dance; some one else suggests going up to Jordan's Pond for lunch and lobsters on the morrow. In an open doorway, Leander McCormick Goodhart of the British Embassy watches the dancers. His lovely wife has on a red dress. Red-headed Happy Shannon talks of "job hunting" in the winter, and the band plays "Home, Sweet Home."

SARATOGA—Horses and smart women. Here all the sporting world gathers for the August season. Some one makes the remark that the crowd that revolves around Sonny and Jock Whitney is gayer and younger this season. A grey-haired old-timer grumbles that he misses the good old faces. No one bothers about new clothes at this betwixt-and-between season; but Elinor Schwartz, fresh from Paris, looks as if she had just stepped out of a band-box. She is one of the few women who doesn't look like a tired horse in the new tilted hats. Her husband inspects his (Continued on page 100)



MISS MIMI KOUNTZE, MISS BETTY MORRIS



MLLE. RALLI, MME. MUÑOZ, MLLE. D'ALVAREZ, DUC DE SANGRO



MISS LETA MORRIS

The world is full of a number of things—racing in Saratoga, yachting at Bar Harbor, surfing in Newport, or lunching in the Bois in Paris. When we look back on them, we realize what fun they were. Here are a few informal reminders of last summer



MISS PHYLLIS BYRNE



MRS. MARTHA HYDE, MRS. COLE PORTER, AND BARON DE GUNZBURG



MRS. MARSHALL FIELD



ALL SILVER SERVICE FROM THE GORHAM COMPANY

LÉON DE VOS

- The beautiful modern after-dinner coffee set with ivory handles, designed by Eric Magnussen for The Gorham Company, is an inspiration for perfect coffee. The cups in cream and gold (from William H. Plummer) are passed on an Early Georgian silver tray. This photograph illustrates the smartest manner of service for after-dinner coffee. The lady wears bracelets from Udall and Ballou
- The coffee silver for the breakfast service that is shown at the lower right on the opposite page is in the Stuart design, supplemented by the inevitable hot milk jug. Grapevine cups and plates from William H. Plummer; handwoven green breakfast cloth from Mrs. Ehrich Company
- Electric French drip coffee machine, opposite page, from Lewis and Conger, and cups from Gilman Collamore

A GOOD CUP of COFFEE

For the hostess



COFFEE is one of those things that makes or breaks a meal. You never forget a house where they give you a perfect cup of coffee in the morning, and you call blessings upon the head of the hostess who provides you with a real demitasse at night—clear, black, and hot.

There is something about good coffee that tells you undeniably that the hostess runs her house with a thorough knowledge of what goes on in her kitchen, whether she has a huge establishment or a tiny apartment. For good coffee doesn't happen by accident. It depends upon the choice of coffee to begin with, and upon the care that is taken in making it. There are all sorts of fine points in the brewing, and the surprising part of it is that the majority of good cooks make indifferent coffee if they are left to their own devices in this respect.

Given the finished coffee, there are equally fine points in serving it. For example, the hot milk that accompanies it is as important to many people at breakfast as the coffee itself, and the thoughtful hostess always has a jug of hot milk on the table or breakfast tray, as well as cream, to take care of every preference. A perfect jug for hot milk is shown with the breakfast coffee silver in the photograph on this page, and, for breakfast trays, nothing could be better than the ubiquitous squatty little jugs with wicker handles that always pop up in every assemblage of wedding presents.

As for after-dinner coffee, this can—and should—be made one of the most

distinguished points of service. Too many well-run houses follow the practice of having after-dinner coffee passed already poured out in its cups to dismiss this manner of serving as bad form, but, certainly, it is not the smartest. The perfect way to serve after-dinner coffee is just as *Vogue* has shown it on the opposite page, complete in every detail.

Here, the maid is passing the tray of cups with cream and sugar, and the butler follows her, with the coffee-pot on its tray. The guest takes her cup, helps herself to cream and sugar, if she wants any, and the butler fills her cup with coffee, fresh and hot from his pot. In houses where there is but one person to do the serving, some hostesses solve the problem by pouring the coffee themselves, from a tray containing all the coffee paraphernalia, placed in front of them, and having the maid pass the cups as they are filled. Once in a rare while, even in the house where there is a large staff, the hostess prefers to perform the rite of coffee pouring herself. Or the tray that the maid passes can hold the coffee-pot, as well as the cups and the cream and sugar, and each guest can pour his or her own. Either of these methods of service has more of

an air than a tray of cups filled in the pantry.

In the smart house or restaurant where you encounter noticeably good coffee—the kind that makes a husband murmur plaintively, “Darling, why don't we have coffee like this at our house?”—, if you penetrate into the kitchen, you will find that, nine times out of ten, it is made by some one of the drip methods. This doesn't account for those cooks who can take any kind of a pot, put it over anything from a gas flame to a camp-fire, and turn out ambrosial coffee. They say incantations or something and are the born cooks who can't transmit their secret. But, as a rule, it is the dripped variety of coffee that stirs the heart of the coffee lover.

At the Voisin, in New York, for example, the coffee is superb, and, if you order their special coffee, they make it to your individual order in a little brown china coffee biggin, and it is something to remember as a criterion for perfect coffee wherever you go. Incidentally, *Vogue* has shown the brown china coffee biggins, of which the miniature is used in this restaurant, on page 104. This same man has been making the coffee at the Voisin for fifteen (Continued on page 104)

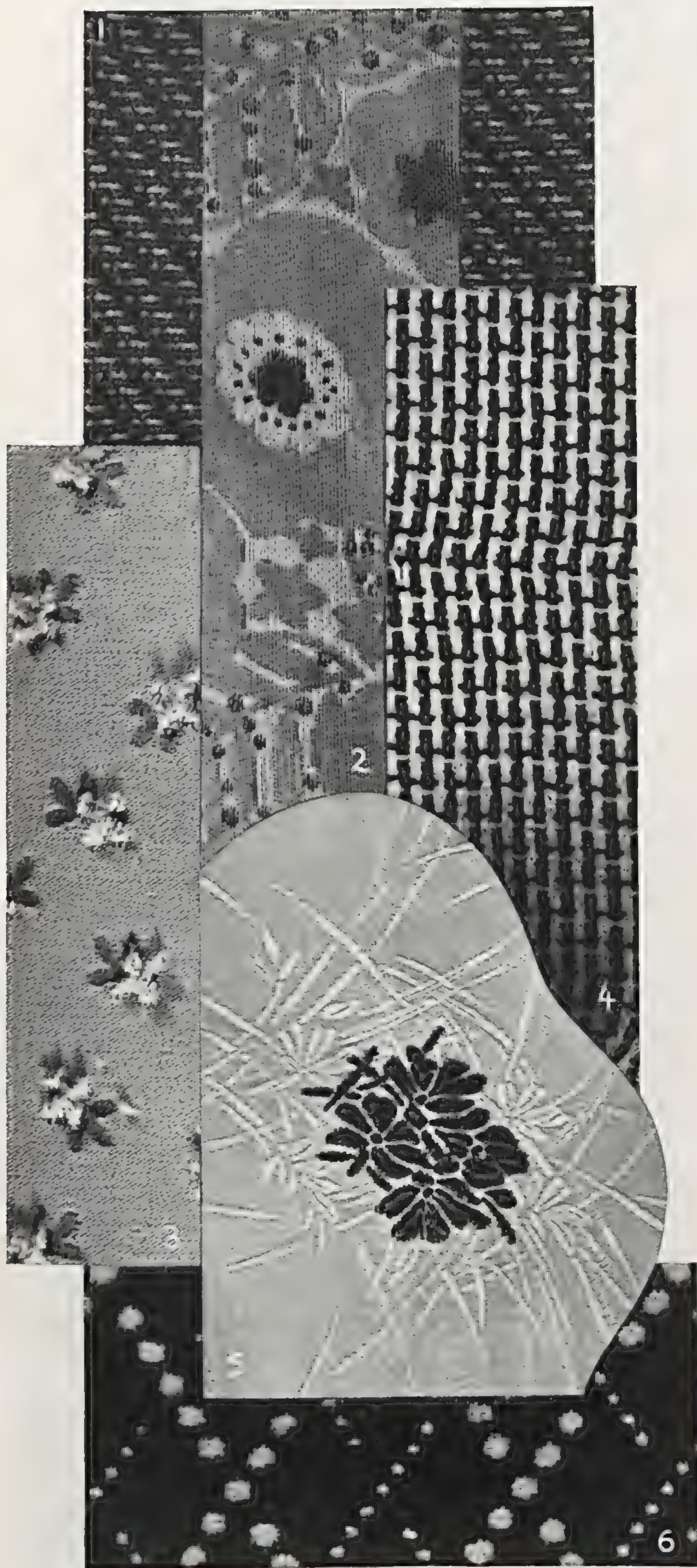


BREAKFAST SILVER FROM THE GORHAM COMPANY

LÉON DE VOS

NEW FRENCH SILKS

Favour two colours only



ACCORDING to Bianchini, the words "plain silk" will henceforth extend their meaning. Among the successes of this house is a series labelled "plain," though it is really composed of heavy unicolour silks that alternate satin and crêpe in their quiet, unobtrusive patterns. Some have small, intricate, all-over motifs or tiny scattered ones, but newer and smarter and far more insistent are the diagonal effects.

Diagonals vehemently underscore the new silks. They appear in flat self-patterns, in ribs, in white tracings on tailored flamengas, in tweed-like or cheviot weaves. Just as they used to set off so strongly the asymmetrical lines of our clothes, they will now distinctly contribute to the symmetrical cut that is straightening up the mode.

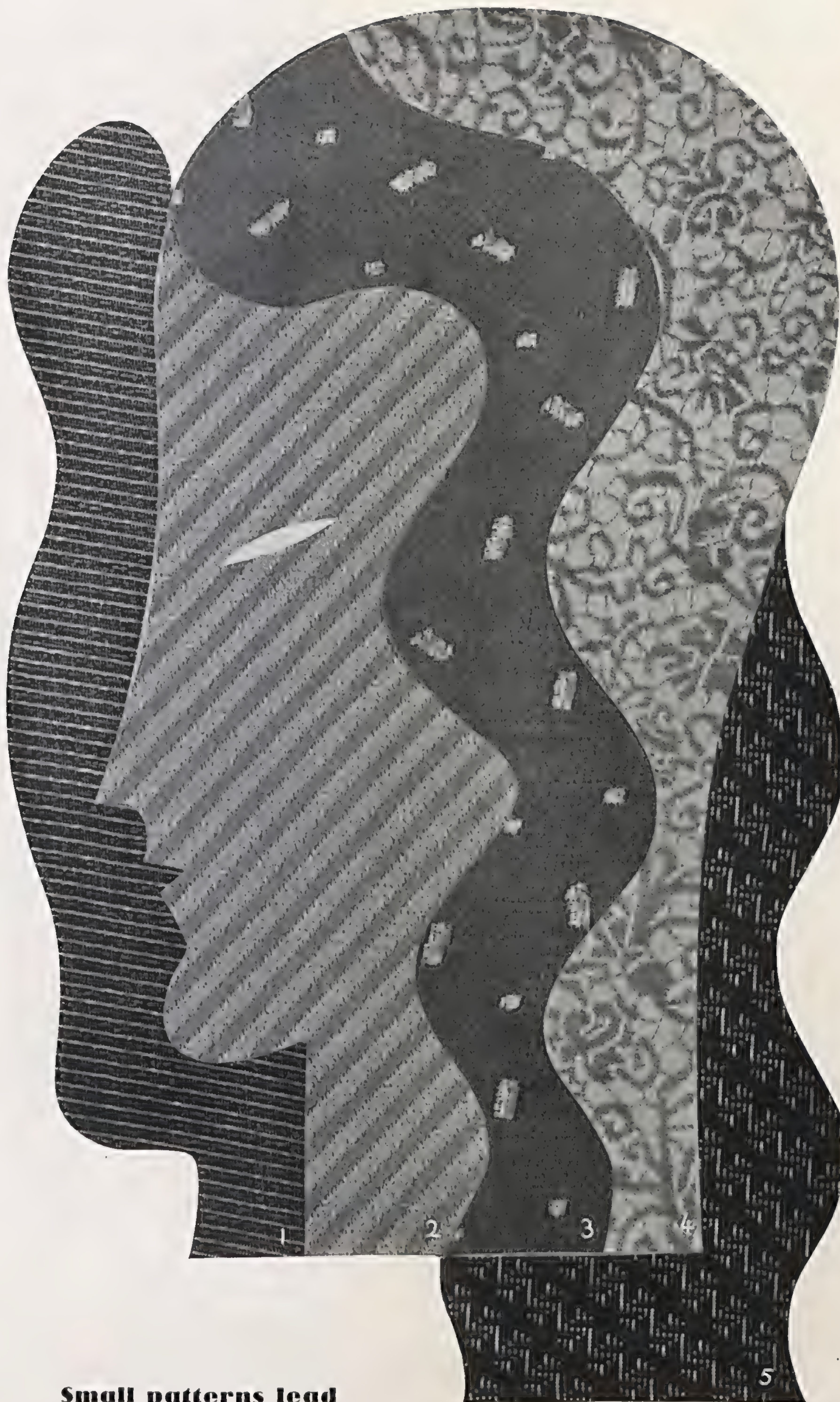
If we admit in the category of plain silks the solid-colour weaves that are only plain in comparison to the colour contrasts shown in fantasy silks, then, we may say, the coming winter will be a season of plain silks. This doesn't mean that we shall feel any particular enthusiasm for a thin, dry crêpe de Chine. These new silks, whether actually or relatively plain, have enough substance and interest and "feel" to satisfy all our liking for exciting stuffs.

Quantities of the so-called "plain silks" have some sort of a decoration, but this does not alter their essential simplicity and dignity. Such is the case in an excellent series of cut velvets designed by Coudurier on toile Malgache, a thin, soft shantung, or on Frizelaine, an all-silk fabric that resembles a light-weight woollen. On these, the tiniest motifs, widely spaced, are repeated in both brocade and cut velvet—all in the same shade as the background—, so that they appear only as shiny spots and result in a quiet, dignified, "plain" effect.

Coudurier's new velvet, called Bagheera, is the real sensation of the fabric season. As revolutionary as their Salome velvet was in 1907, of purest silk, this is a light, supple velvet with a dull, mossy surface which looks more (Continued on page 96)

1. Diagonal weaves are a feature of woollen-like silks, like this one from V. Berger
2. Ducharne lamé—pale gold on white satin; McCutcheon
3. The brocaded toile Malgache of Coudurier, Fructus et Descher; McCutcheon

4. V. Berger's woollen-like silks have the weave and feel of tweeds; in two shades
5. White crêpe de Chine from Châtillon, Mouly, Roussel with black-and-white design
6. Pale silver dots sink into Ducharne's dark blue velvet



1. A diagonal ribbed weave appears in the latest version of tailored flamenga, from Bianchini-Férier; McCutcheon

2. This so-called "plain silk," from Bianchini-Férier, has flat, diagonal stripes alternating satin and crêpe

3. Velvet spots decorate this evergreen toile Malgache, a light shantung, from Coudurier, Fructus et Descher

4. Despite its all-over lacy pattern, alternating satin and crêpe, Bianchini-Férier calls this a "plain" fabric

5. A diagonal pattern is excellent for the tailored silks of the new season. This one from Châtillon, Mouly, Roussel is a red-brown crêpe marocain with fine white tracings forming a small, distinguished pattern

Small patterns lead



BENDEL • HATTIE CARNEGIE

Suits that look like dresses

Here is one of the new little fur capes that every one is so excited about. You wear it over woollen dresses before the weather gets too cold. This one of kolinsky, half-scarf, half-cape, is worn over a bright green wool dress with a slight flare in the skirt

This dress has so many new points that they sound like a fashion directory—dark brown velveteen, the shape of a coat-dress, the enormous buttons, a brown Persian lamb scarf. The simplicity of the fabric contrasts sharply with the sophistication of the cut



MODELS FROM HATTIE CARNEGIE

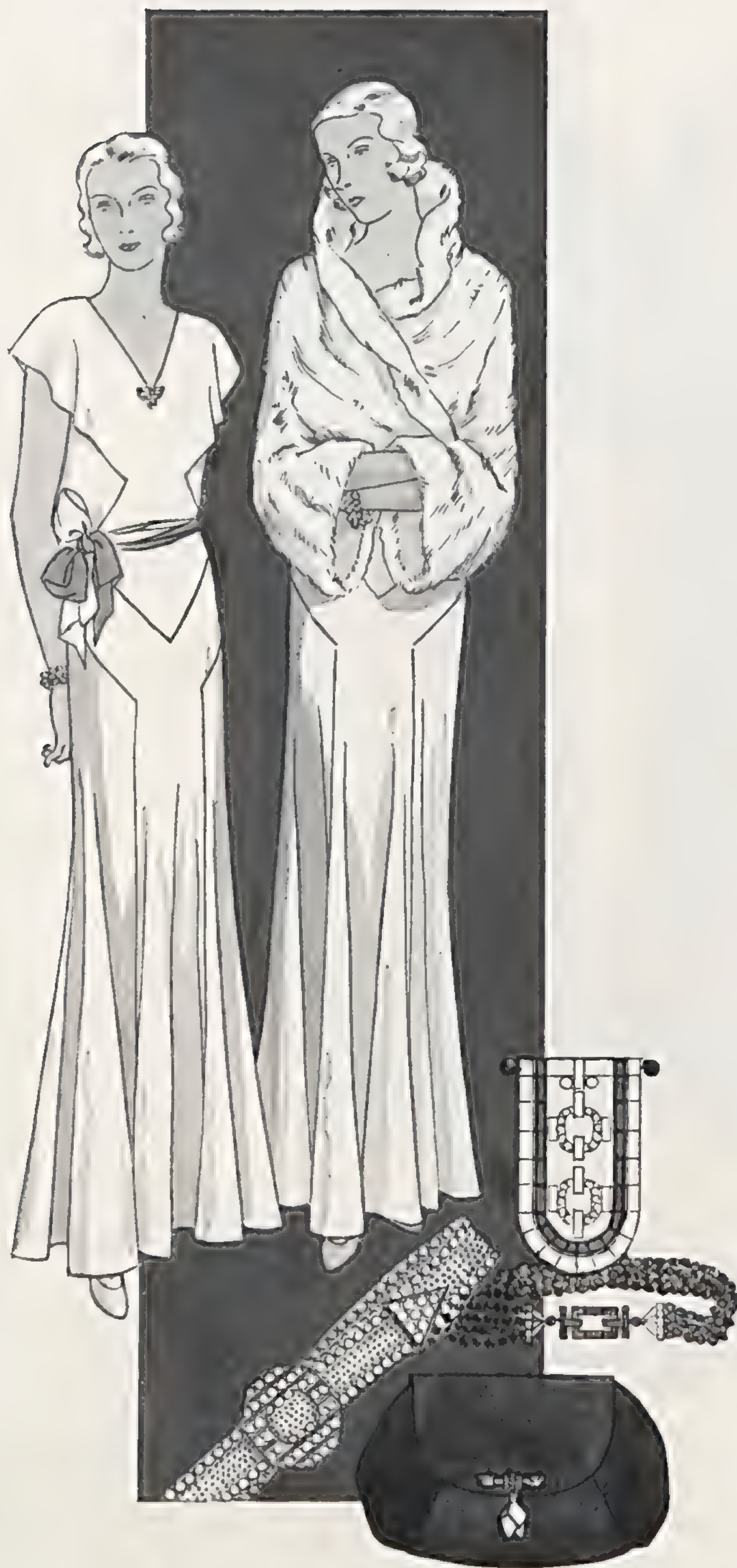
The more your dresses look like suits, or vice versa, this year, the smarter they will be. The suit at the left, of grège, red, and blue striped woollen, adds to its inherent chic the fact that it looks like a two-piece dress. It is trimmed with Hudson seal

This, too, might well be a dress with a gilet, but it isn't—it's a suit with a charming white crêpe blouse. Its fabric is bright blue woollen, and its looped collar (new and immensely flattering) and deep, flared, detachable cuffs are of grey Persian lamb

Contrary to what you may be thinking, the fabric of this suit is not plaid at all, but a monotone green fabric with bumpy surface lines that make it look like plaid. Since bright green and black are very smart, it is trimmed with Persian lamb

WHEN WE ARE UNDER TWENTY

And with a limited income



- Slightly dramatic and very flattering is this white satin dress with cape sleeves and jewelled clip; under \$60; Best
- Ermine paw, worked in diagonal strips, like precious ermine, makes this wrap with wide sleeves; under \$50; Best
- A wise bit of extravagance is an effective clip, like this of rhinestones and sapphire stones; under \$28; Bonwit Teller
- Bracelet of green stones; under \$40; Saks-Fifth Avenue
- Pearl and rhinestones evening belt; under \$10; from Best
- Shirred green velvet bag; about \$16; Bergdorf Goodman

VARIETY may be the spice of the life of your evening clothes, when you are of *débutante* age, but the simplicity of one good street costume ought to appease you by day. A versatile coat should solve the outdoor problem—one of the type shown on the opposite page, if it is to be of cloth; one of lapin, if it is to be of an inexpensive fur. A cloth coat should be trimmed with fur—this season, preferably black fur, since the preponderance of your afternoon clothes will probably be in black. It should be what is unimaginatively known as a “general” coat, midway between formality and the sports category, so that, while you may give it hard street wear, it still looks dressed up enough for luncheons and tea-dancing.

If it is to be of lapin, let it be either in black (and looking exactly like seal) or in a soft, pinky beige. With a dark lapin coat, it is fun to wear beige, eggshell, or the new shade of red-rose *crêpe* dresses; with a light one, dark dresses are beautifully new. Whichever it is, you can wear it to a football game with as much chic as to your most exciting afternoon party.

You won't need to spend much on your hats in order to have them gay. But, even though you have only one or two, they should be faultless. If you are just coming out, a photographer will snap your picture almost every time you appear on the street on your way to or from luncheon, and, in any case, hats are important. Be wary of long, tickling plumes, even for afternoon wear in town. They are such “Fords” already that you will lose all your individuality if you insist on wearing them. Go to Bonwit Teller's Junior Miss department, and you will find amazingly good hats for about seven dollars and fifty cents.

Velvet scores high in chic, this season, but don't let yourself be carried away by it. Its uses are too limited for a limited income. Your cravings may be satisfied by one dress of good velvet, especially the new uncrushable kind. But you will find silk more practical, particularly for evening dresses, and particularly if you plan to go South during the winter.

Don't spend too much on your evening wrap—you aren't seen in it enough to make it wise to deny yourself a dress or two in order to have an expensive one. If you like it short, get one of fur, like that shown in the sketch on this page. If you like it long, by all means have one made from Vogue design No. S3521, which, made of velveteen and lined with silk, shouldn't cost you more than twenty-five dollars.

An ecstatic friend, the divine evening dress she has just brought back from Paris, and the address of Yvonne Perraud (which, incidentally, is 1240 Lexington Avenue)—there you have the formula for the nearest approach to a French dress that can be had without going to Paris for it, and all for about fifty or sixty dollars. That means the finest quality of fabrics and furbelows, if (Continued on page 110)



- (Below) An important dress for afternoon parties is of black velvet and lace; under \$60; Franken-Davidson
- Endlessly wearable is a faggoted dress of black crêpe; under \$50; from Rhoda
- Enormously chic over black frocks is a daytime coat of woody-green wool and black seal; about \$125; De Pinna
- (Left) Black felt hat; about \$18. It's from Franklin Simon
- Black suede pump, piped in grey; under \$13; I. Miller
- Convex rhinestone clip, about \$15; Saks-Fifth Avenue
- Hand-stitched gloves of fabric; under \$2; Hollander

- (Above) This red rough woollen dress has a belt of fabric and patent leather; less than \$30. It's from Best
- Chic coat of black English suède; under \$50; from Best
- Red, beige, and white diagonal wool combines well with a red jersey blouse; about \$45; from Peck and Peck
- (Accessories at right) A Maria Guy felt hat, under \$18; from Peck and Peck
- Red sweater; under \$7; Best
- Orloff diced calf bag; under \$17; from Bruck Weiss
- Talon-fastened brown suède shoe with calf or alligator. It's about \$10; from Best



MASTERS McDONNELL



(LEFT) "JOCK" McLEAN



PEGGY AND POLLY TALBOTT



"BILL" THAW



TONY BIDDLE

THE YOUNGER GENERATION

- Tommy and Johnny McDonnell, sons of Mrs. Elgood M. Lufkin, are well dressed for cold weather in wool coats and leather leggings. Similar models may be ordered from Saks-Fifth Avenue
- "Jock" McLean, the son of Mr. and Mrs. E. B. McLean, of Washington, D. C., wears linen shorts and camel's-hair sweater; similar models, Franklin Simon
- Peggy and Polly Talbott, the children of Mr. and Mrs. Harold Talbott, began their equestrienne careers early, wearing cotton mesh polo shirts, cavalry twill jodhpurs, and felt hats. De Pinna has riding equipment of this type
- "Bill" Thaw, son of Mr. and Mrs. William Thaw, third, wears an Eton suit well. Suits like this, of grey flannel, are found at Best
- Tony Biddle, son of Mr. and Mrs. Anthony J. Drexel Biddle, junior, chooses a jersey and flannel shorts for baseball. Similar models from Saks-Fifth Avenue

TIPS ON THE SHOP MARKET

by Shop-hound

GOODNESS knows, you must have it well through your head by now that the big thing this autumn is going to be the fabrics. One of the newest and the most utterly fascinating is a Courdrier material called "Bagheera," same as the Black Panther in Kipling's *Jungle Books*. It is a velvet, but not anything like any velvet you ever saw before. It is mossy, roughish, has a crêpey nap, is something like towelling in its texture, is very sheer, and you could stamp on it, wring it, do anything to it, and still not wrinkle it. Now, do you know what it's like? If not, go and see for yourself at McCutcheon's or Altman's. In bright red, in dark, plummy shades, and in pastel shades, it's divine. "Bagheera" will be used mostly for daytime clothes, but it's really grand in the evening, too. Just a wonder-fabric, "Bagheera," that's all.

• One of the intolerable trials of tortured adolescence is finding itself a freshman at college with the wrong clothes. Oh, the inhibitions and the complexes that are built up by having all glove silk underwear when the other girls are wearing crêpe de Chine, or vice versa! Every college has its own weird habits. At one, you may wear men's pyjamas with Russian eagles emblazoned over your heart; at another, you must have wide patent leather belts to wear, or you might as well pack your little bags and go right home. At Smith, you wear socks; and at Cornell, you don't. The College Shop at Stern's offers real balm for the prospective freshman, scared all the more if she has read the foregoing grim words. At Stern's, they have recent graduates from Vassar, Smith,

Wellesley, Mount Holyoke, Skidmore, Cornell, Barnard, Bryn Mawr, and any other college it may have occurred to your funny little head to go to. These "elderly" ladies will tell you all the tricks of your future Alma Mater and straighten the whole problem out in your mind, so that you may buy your wardrobe then and there at the College Shop with gaiety and assurance that you will have precisely the same gadgets as every other girl. In passing, however, I must say that I think the Stern's College Shop constitutes something of a menace. To literature. What are the Scott Fitzgeralds of the future going to write about, with all the searing problems of adolescence straightened out? Will there be no more of those heartrending Young Woodleys?

• Bruck Weiss has the younger generation figured out down to a fraction. Their Débutante Shop covers the situation you bright young things find yourselves in; i.e., to wit, viz, an enormous clothes appetite coupled with a Depression purse. Besides the clothes that must pass (and do) the sternest of all sternly critical eyes, those of the débutantes, there is being added this autumn a group of back-to-school clothes which aren't so much sweet-simple-and-girlish as they are unadorned and appropriate for such soberer moments as school and *beezness*. The lovely, lovely price range *chez* the Bruck Weiss Débutante Shop is \$29.50 to \$39.50, for daytime and afternoon dresses and for sports clothes; evening things at about \$40; and suits, ensembles, and the like from \$39.50 to \$59.50. Just to tempt you further, let me tell you of a few of the things you get for these precious prices. A diagonal woollen suit, double-breasted, with revers of barondouki, all of which makes your shoulders wonderfully wide. A dress made of a Bianchini black-and-white wool plaid, with a bias line of white piqué. A beige satin evening dress seamed in diagonal squares all over the place, with string shoulder-straps. A silly little evening jacket made of ermine tails. The thing to remember about this shop is that its clothes have all the style and workmanship of the regular Bruck Weiss clothes, and, in buying a dress at its seductive prices, you are not doing anything foolish or getting nothing for some-

• Vogue's Shop-Hound practically spends her life snooping about the shops. If you need information or advice about your own shopping, address Vogue's Shop-Hound, 420 Lexington Avenue, in New York City

thing. Indeed, on the contrary. The economies offered by this shop are real economies, or my name is not Shop-Hound.

• Jaeger's will hand-knit sweaters to order in ten days, and you who have tried to get the perfect sweater and failed should know what *that* means. Also, this shop has a hunter's-green corduroy suit with a Norfolk jacket and a white wool challis blouse. And there are the immortal Jaeger camel's-hair coats, this time with vests of Alaskan seal. And some striped scarfs of Rodier material. All very warm, smart, satisfying, and quite well worth going to see.

• What with the passion for Mexican and South American things that is swaying this great country like a mere aspen leaf, you should be interested to hear about the Gaucho, which is a blanket-poncho worn in South America by cowboys, who, I am sure you know by now, are called Gauchos. A thick, soft wool blanket, fringed at the ends, has a hole cut in the middle and bound, and, through this aperture, you stick your trusting little head. The one I saw was in tan with purple and orange stripes on one side, and a wonderful, clear, light scarlet on the other. For that worst of all possible ordeals, driving home sixty miles after a football game in the bitter cold—especially in the rumble seat—I can't think of a better thing to have along than this same Gaucho. You need only go to Lord and Taylor's for it. No hall closet should be without one.

• Russell Wright, that diabolically bright designer I am always moaning about, has come out with another brain child—a set for an (Continued on page 102)



**Luxurious fabrics give the
smart feeling of elegance**

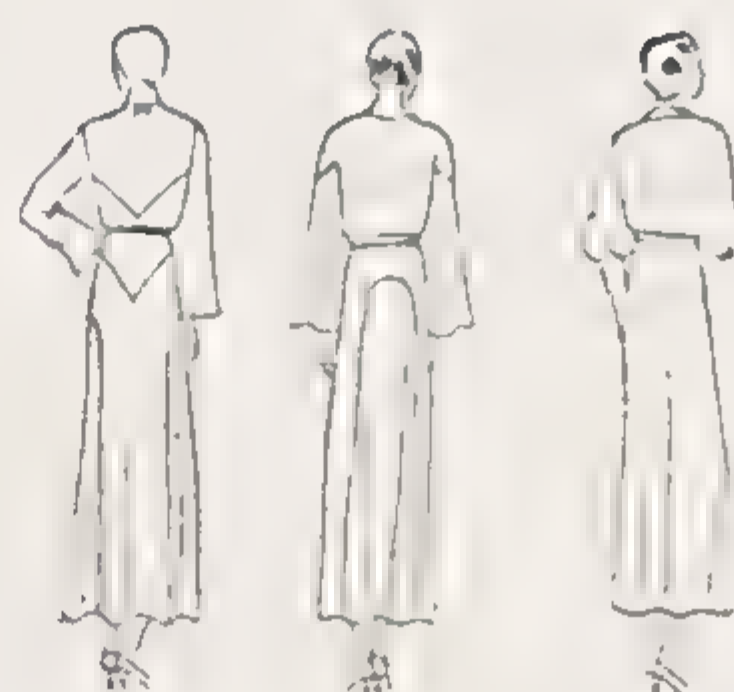
DESIGNS FOR
PRACTICAL
DRESSMAKING



5783

5788

5784



• **FROCK No. 5783**—This frock of Cheney's printed lamé, with a velvet tie, is good for larger figures. Designed for sizes 38 to 50

• **FROCK No. 5788**—This "Easy-to-Make" frock is of transparent velvet and filmy chiffon. It is designed for sizes 32 to 42

• **FROCK No. 5784**—The sleeves are interesting notes of this canton crêpe frock with a front panel. Designed for sizes 32 to 42

• **FROCK No. 5786**—"Rubia," a sheer wool from Roubaix, fashions this "Easy-to-Make" frock. It is designed for sizes 32 to 44

• **COAT No. 5789 FROCK No. 5785** Very smart sheer wool frock and velvet coat. Designed for frock sizes 32 to 42; coat, 32 to 44

• **FROCK No. 5787**—The shoulder cape is a feature of this easily made wool mesh frock. Designed for sizes 14 to 20 and 32 to 38

• **COAT No. 5795 HAT No. 5794** Suède cloth coat designed for the shorter figure. Designed for sizes 32 to 42; hat, 19 to 22



5786

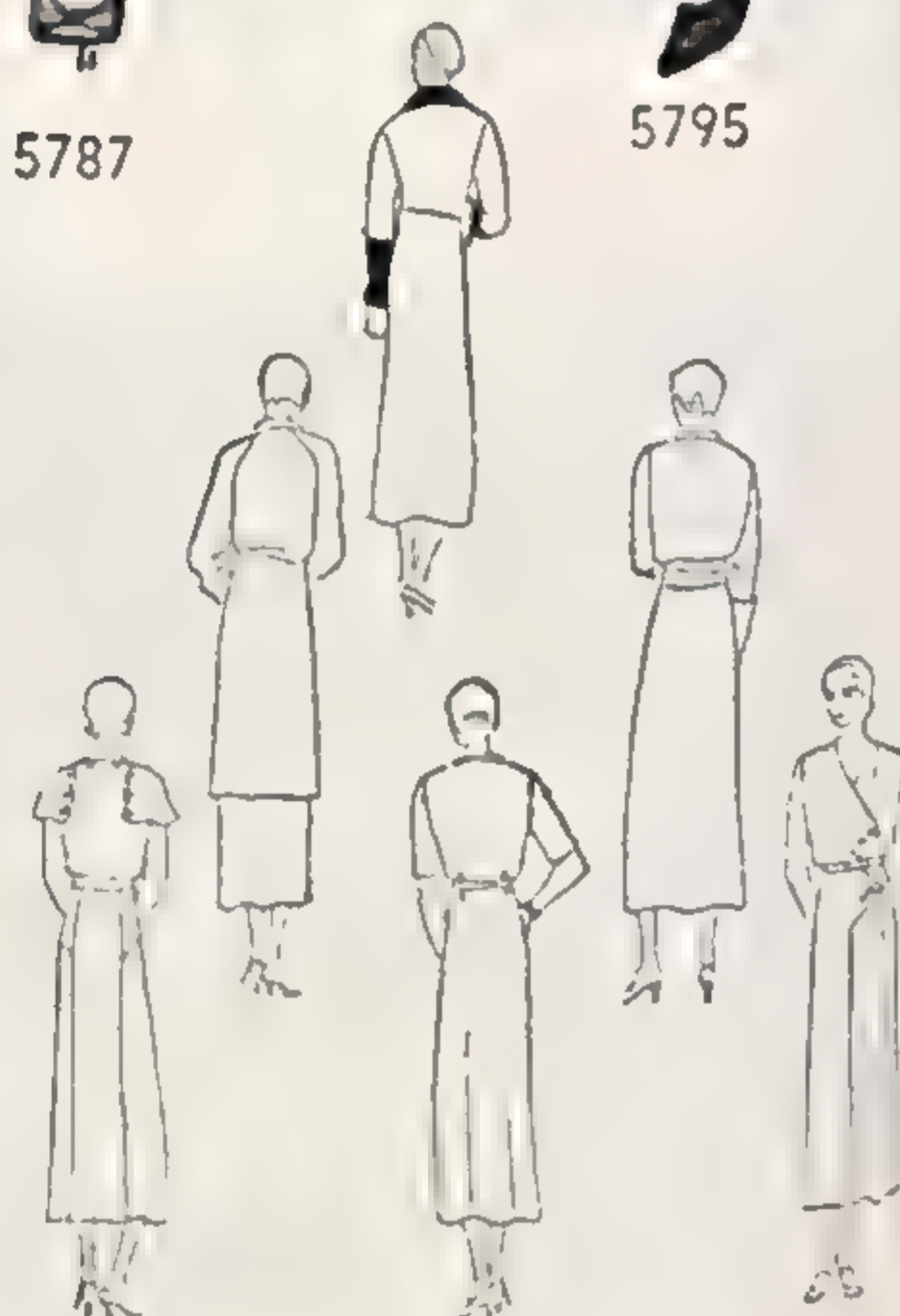
5789

5785



5787

5795



THE THRILLING "HALF-FACE" TEST

THAT REVEALED THE TRUE SECRET OF SKIN LOVELINESS

Under the Constant Supervision of 15 Leading Dermatologists, 612 Women Compare Skin Care Methods . . . and Find the Real Road to Complexion Beauty.

On one side of the face...one skin care method. On the other side...another. This every day...for thirty days...while a specialist in skin care looks on and records results!

This dramatic test was made . . . not on one complexion, but on 612. Not under one dermatologist...but under 15 of the country's ablest. Not on one type of skin . . . but on skins of every type, of all ages from 15 to 50.

The beauty preparations used on one side of the face by these 612 women included virtually every accepted soap, cream and lotion.

On the other side, the treatment was always Woodbury's Facial Soap, applied in the manner familiar to millions. At the month's end, this was what had happened: In 103 cases, Woodbury's had benefited annoying blackhead conditions; in 106 cases remedied acne; in 115 cases reduced oiliness; in 83 cases shrunk enlarged pores to fineness; in 81 cases made the skin less dry. Even "normal" complexions found finer texture, a more velvety smoothness, a fresh bloom under the gentle stimulus of Woodbury's Facial Soap.

Against this, not a single other cleansing agent . . . soap or cream or lotion . . . noticeably helped either faulty or normal skin.

It would be hard to ascribe such wonder-working powers to a soap . . . if Woodbury's were a mere soap. But Woodbury's is more. It is a beauty treatment, founded on the special formula of a true specialist in skin loveliness. It gathers its powers to remedy and to beautify from precious ingredients drawn from Europe and the Orient . . . from oils and balms and unguents too fine and costly to be used in an ordinary toilet soap.

For years millions of women have found skin loveliness through Woodbury's. Many have never known complexion troubles because they have daily guarded the future of their skins with Woodbury's.

Why not begin today to see what a 30-day Woodbury treatment will do for *your* complexion? Why not insure your lovely skin, if you have one . . . acquire "a skin you love to touch" if you lack it?



© 1931, John H. Woodbury, Inc.

USE THIS COUPON FOR PERSONAL BEAUTY ADVICE

I would like advice on my skin condition, as checked below. Send trial cake of Woodbury's Facial Soap and samples of Woodbury's Cold Cream, Facial Cream and Facial Powder. For this I enclose ten cents.

Oily Skin ☐ Coarse Pores ☐
Dry Skin ☐ Blackheads ☐
Wrinkles ☐ Sallow Skin ☐
Flabby Skin ☐ Pimples ☐

Send sample of one of Woodbury's Three Famous Shampoos, for which I enclose ten cents. Also send copy of authoritative pamphlet giving scientific advice on the care of my particular type of hair. (Check the type of scalp you have.)

Normal Scalp ☐ Dry Scalp ☐
Oily Scalp ☐

Copy of "The Index to Loveliness" sent FREE with either of above coupons.

Name _____

Address _____

Mail to JOHN H. WOODBURY, INC., 1010 Alfred Street, Cincinnati, Ohio.
In Canada, address: John H. Woodbury, Ltd., Perth, Ont.

The statements made in this advertisement have been examined by a leading New York dermatologist who found them to be in accord with the reports of the 15 skin specialists who conducted the nation-wide Beauty Test. In respect to professional custom the names of the doctors are not published here, but the Editor of this magazine has them on file, and they are, of course, available to any genuinely interested inquirer.

Frocks for formal occasions

have a new grace

DESIGNS FOR
PRACTICAL
DRESSMAKING



S3531

5796

EVENING ENSEMBLE S3531

This transparent velvet and chiffon frock has a cape. Designed for sizes 32 to 42

EVENING FROCK No. 5796

A wide ruffled collar trims this lace frock. Designed for sizes 14 to 20; 32 to 38



5783

S3529

5793

S3530

5789

5793-5796

FROCK No. 5783—Lace, fur, and chiffon meet on this frock for the larger figure. Designed for sizes 38 to 50

FROCK No. S3529—This chiffon frock may be in either of two lengths; slip included. Designed for sizes 32 to 46

FROCK No. S3530—Fur is a very smart accent on this kimono-cut velvet dress. Designed for sizes 32 to 42

COAT No. 5789—Suède cloth and seal combine in this "Easy-to-Make" raglan coat. Designed for sizes 32 to 44

EVENING JACKET 5793 FROCK 5796—Satin jacket; frock also sketched above. Designed for sizes 14 to 20; 32 to 38

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 28



This Woman made ONE Mistake

THIS woman made a mistake. One little mistake—but *every-one holds it against her.*

It is a common mistake, too. One that any woman might make. One that thousands *do* make, to their sorrow.

This is the mistake: She assumed that she was free of halitosis (unpleasant breath). Simply took it for granted that she never offended this way.

No intelligent person makes this error. Because the facts show that every day even in normal mouths conditions capable of causing unpleasant breath are already present or may arise.

You may be interested in knowing that 90% of halitosis is caused by fermentation of tiny food particles the tooth brush has failed to remove.

You undoubtedly realize that it is also

caused by minor mouth infections and by excesses of eating, drinking, and smoking.

Surely, then, any toilette, to be complete, must include a precaution against it.

LISTERINE immediately overcomes odors other antiseptics fail to mask in four days

The one pleasant way to make sure your breath is beyond suspicion is to use full strength Listerine as a mouthwash. No other should be considered. Use Listerine every morning, every night, and between times before meeting others.

Listerine halts fermentation, the principal cause of halitosis. Relentlessly it attacks infection, another cause of odors. Having thus struck at the cause, it then overcomes the odors themselves. Its ability in this direction is simply amazing.

"Listerine immediately overcomes odors that ordinary mouthwashes fail to mask in four days," says a noted chemist after a series of tests to determine the deodorizing power of Listerine and other mouthwashes.

When you want certain deodorant effect, healing antiseptic action, and pleasant taste, use Listerine. No ordinary mouthwash provides these qualities to such a degree. Lambert Pharmacal Co., St. Louis, Mo., U. S. A.

BEFORE MEETING OTHERS . . . PUT YOUR BREATH BEYOND REPROACH

Style in the Modern Bath

Throw off the dull and the drab. Away with the flat and toneless white.

Style has dipped its brush in color—luxurious colors that melt into pleasing harmonies.

Blue, green, yellow, peach, old rose, orchid, ecru—these are the colors for the modern bath and these are the colors of the new *Whitney Panniers*.



As essential as your tub or your basin, the Pannier adds beauty, too, for it blends with the style and color motif of your bath ensemble.

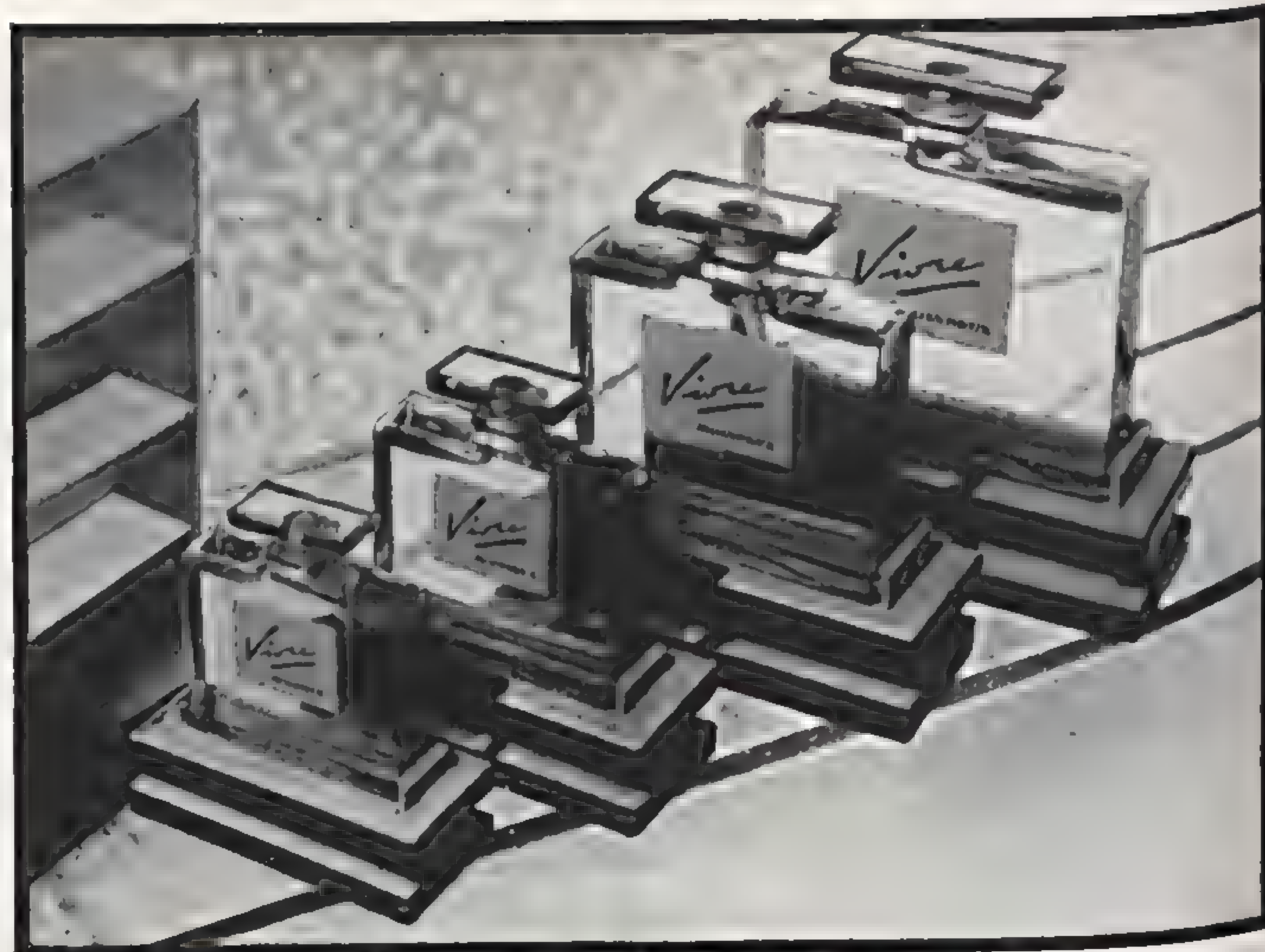
Strongly built of woven fibre, smooth and carefully finished inside, the *Pannier* protects your garments. Nothing to catch or tear the sheerest fabric. You will find the Pannier to match your bath at the smart department and furniture stores in all the larger cities.

The **PANNIER**
A smart clothes hamper

F. A. WHITNEY CARRIAGE CO.

LEOMINSTER, MASS.

Makers of the famous Whitney Baby Carriages



H. I. WILLIAMS

The newest Molyneux fragrance, "Vivre," has the fresh scent of the woods after a spring rain. It is available in smart black-and-white containers in the better shops

ON HER DRESSING-TABLE

THIS is the time of year when you come back to town with your permanent wave in that half-there, half-gone condition that is so thoroughly depressing. There isn't enough left to keep the smooth contours of your coiffure under your new hat, yet you really don't need, and, at this strenuous time of the year, you probably haven't the time for a complete new wave. And this is especially true this season, when our hair has been snipped and thinned all during the summer months, to keep its close silhouette. An excellent person to whom to turn your head during such a crisis is Charles Bock, for he has a faculty of putting in a few curls here and a wave there so quickly that you scarcely know it is going on, but so expertly that your whole coiffure has been rehabilitated. He has even been known to turn up a row of curls in a permanent wave during the time that a finger wave in the rest of the hair is drying. Another excellent feature of Charles Bock's salon for those who dislike having their heads tied up in a bag to dry and who have a few extra minutes to spare for the drying process, is a machine that has little tubes that make a frame for your head and blow air upon your hair while you sit in peace and comfort.

Primrose House has completed its ensemble of vanity equipment in black and silver by the addition of a new

mascara case in the same design. This case complements the vanity-case and the lipstick that are so smartly carried out in black enamel with silver finish and "monogramming," and it is difficult to imagine anything more chic in the way of equipment for your hand-bag. The new case, which contains cake mascara, a little brush, and a mirror, can be purchased in the leading shops, together with the other items that make up the Primrose ensemble.

Every one who has ever used a good perfume atomizer knows the sheer joy of spraying perfume instead of merely dabbing it on, and the latest variation of this theme is atomizers for talcum powder. These are the Volupté talcum sprays, which will spray your talcum and bath powder about you in a most luxurious fashion. They are good-looking pieces of equipment designed on modern lines with their glass cut to simulate crystal and with an excellent mechanism that sprays out the powder evenly. You can buy them in the leading shops in New York and in other shops in the larger cities.

Nonspi, which is among the pioneers of deodorant preparations, is making its appearance in a smart new bottle, a photograph of which appears on the bottom of page 90. This is one of those convenient shapes that fit easily into the hand (Continued on page 90)



LÉON DE VOS

Yardley's new make-up box contains complete equipment for maquillage, including compact powder and rouge, lipstick, milk of lavender (a liquid foundation cream), and a flask of Old English Lavender perfume. It is an excellent accessory for the traveller by train or motor; in all shops

FOUR PERFUME AND MAKE-UP ESSENTIALS PRESENTED BY
HOUBIGANT, PREMIER CREATOR OF REQUISITES FOR THE PURSE

Houbigant Compacts retain the fine texture, the smooth-spreading and adherent qualities of the loose powder because they are loose powder, compressed by an exclusive process. The rubbing of the puff will instantly revert them to loose form.

Refills are 50c.

Gold-finished Triple Vanity: Compact Powder, Rouge, and Lipstick, \$2.50. Also presented in two Models De Luxe with French Enamelled designs in four distinctive color combinations, gold-finished or platinum-toned. . . . \$3.50

Mascara: in a "chic" platinum-toned case with blue enamelled design. . . . \$1.25

Platinum-toned Rouge Compact. In addition to the four regular Houbigant colors, this rouge is presented in two new shades: Mat (medium) — Modern (raspberry) 75c Refills 50c

Purse size Parfum fitted into a gold-finished case. Choice of odeurs; BOIS DORMANT, FLEUR BIEN- AIMÉE, AU MATIN, QUELQUES FLEURS, LE PARFUM IDÉAL and others. . . \$1.75

HOUBIGANT

PARIS



Use *Feu Follet* skilfully, with a thought for its psychological effect...

The psychologists say:
"Perfume is a stimulus to the imagination... it arouses memories... it stirs up emotions..."

Feu Follet (FLAME OF FOLLY), the new Roger & Gallet perfume, is proof of this... it is exciting, attractive, haunting... It fastens attention on its user... for its psychological effect on yourself and others, begin to use it today.

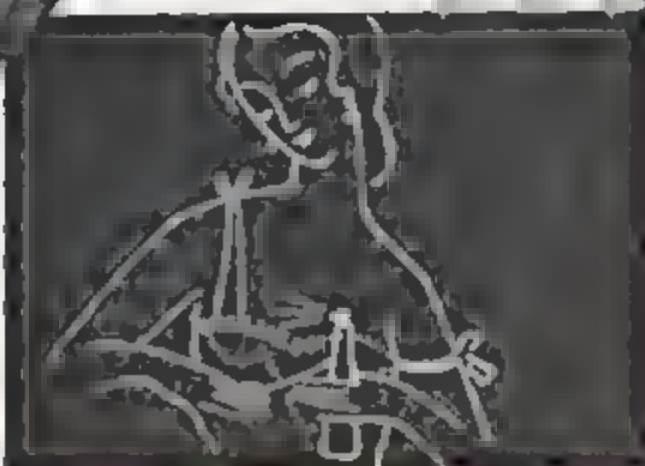
FLAME OF FOLLY expresses the modern mood—gay, light, but with a note of vigor, a radiant uplift. It is a perfume perfectly in the key of the new clothes. For all its femininity, it has a definite and lasting quality. It comes in a smart flat bottle (that doesn't tip over) at \$1 to \$6. At toilet goods counters everywhere. Also in Toilet Water, Face Powder, Soap (wonderfully nice for men, too), Talcum Powder and Sachet.

Smart women build up a perfume wardrobe from the galaxy of Roger & Gallet fragrances: *Fleurs d'Amour*, *Le Jade*, *Pavots d'Argent*. *Feu Follet (FLAME OF FOLLY)* is a fitting addition to this group.

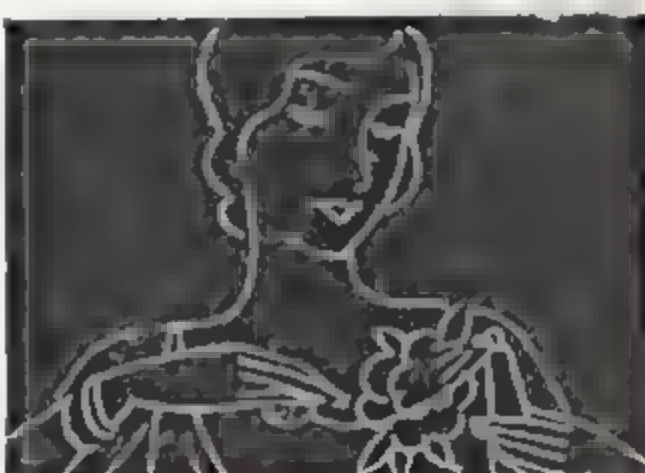
FREE—A copy of "Fashions in Fragrance" telling how the Parisian *élégante* is using *Feu Follet*. Write to Roger & Gallet, Dept. D, 1071 Sixth Ave., New York.

ROGER & GALLET, PARIS

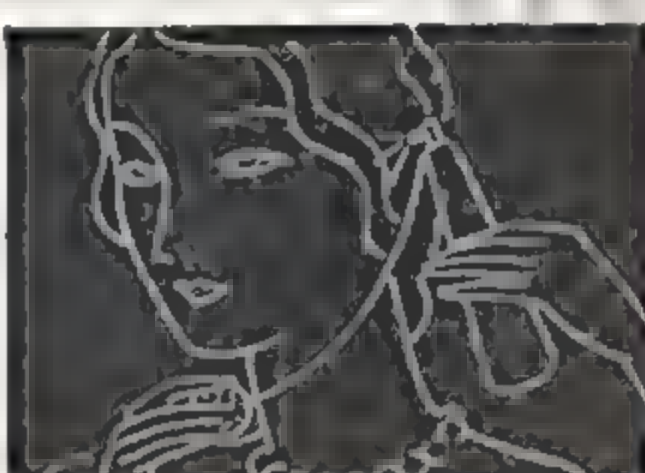
(FLAME OF FOLLY)
FEU-FOLLET



Put a drop of *Feu Follet* on your lingerie straps.



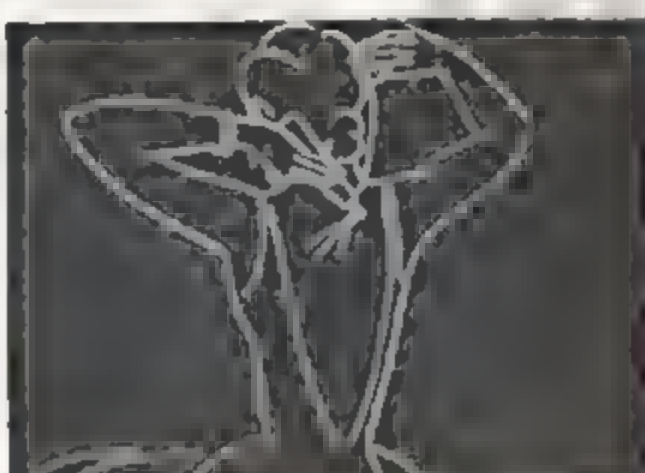
Perfume the flower that ornaments your frock...



Spray *Feu Follet* on your hair...



Touch a drop to the inside of your gloves...



When in evening dress, spray *Feu Follet* on your back and shoulders



LÉON DE VOS

Lucien Lelong's latest inspiration is powdered perfume in these extremely smart flasks in costume colours for your hand-bag; from Bonwit Teller

ON HER DRESSING-TABLE

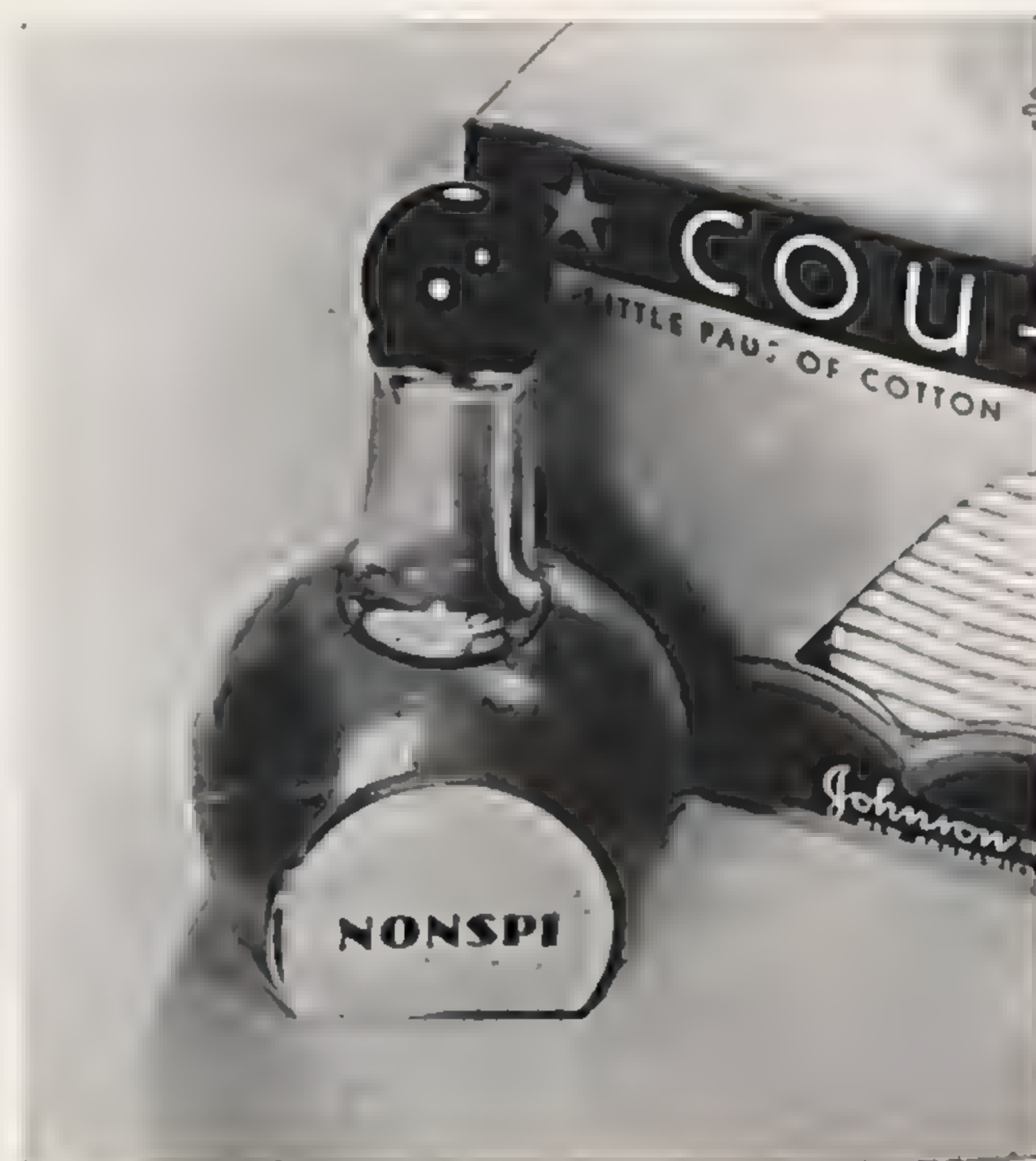
(Continued from page 38)

or the cabinet, with a screw top, and each bottle is equipped with a packet of Johnson and Johnson "Couettes," the little cotton squares so well adapted for applying and removing liquids. The makers of Nonspi have found by tests that an application of Nonspi which is allowed to dry for three minutes before it is removed from the underarm ensures twenty-four hours' protection against perspiration, an application for nine minutes gives two days' protection, and a fifteen-minute application gives protection for seventy-two hours. Another important feature of this deodorant is that, after you have allowed it to dry the requisite number of minutes, you can rinse it off and use a depilatory or a razor immediately afterwards, without any interval of waiting. You can buy the new Nonspi in department shops and drug stores everywhere.

The newest innovation in the perfume world is Lucien Lelong's powdered perfume. This is not merely perfumed powder, but perfume that has

been reproduced in powder form. Such a perfume must be applied directly to the skin, and its fragrance remains delightfully fresh to the last overtone. This powdered perfume comes in Lucien Lelong's B, C, N, and J fragrances in the distinctive little enamel metal flasks in modern design that are shown above. The flasks are in costume colours and complement the other Lucien Lelong accessories that present such a chic appearance. They can be purchased from Bonwit Teller and at the toilet-goods counters of other leading shops in New York and in some other cities.

For the woman with a dry, sensitive skin, which needs lubricating, but does not take kindly to a rich emollient, Dorothy Gray offers a solution in her new Sensitive Skin Cream. This is a bland, fine cream, very light and delicate, that wards off dryness, without being too heavy for the thinnest skin. The new Sensitive Skin Cream can be purchased for the present only in the Dorothy Gray salons.



LÉON DE VOS

This is the good-looking new guise in which Nonspi, the famous deodorant, is now to be obtained in numerous shops throughout the country



Ralph Sommer

ON THE PLAZA...FIFTH AVENUE AT FIFTY-EIGHTH STREET...NEW YORK



THE
FORMAL
TOWN SUIT

by Bergdorf Goodman

The amusing thing about this formal autumn suit is the way the fur goes only half way 'round the jacket. The fitted waist, the basque-pointed back, add to its 1931 chic. In wine-red with dyed blue fox and ashes-of-rose blouse; or in black with silver fox and white blouse. Just one of the slightly quaint and altogether charming autumn modes in the ready-to-wear salons at Bergdorf Goodman.

BERGDORF
GOODMAN

Pinehurst Hats

they fit
like a
glove



VALENTINE

The novel, double-edged brim accents the charm of the tilted hat—and three grosgraine ribbon bows in contrasting colors are something quite new. All the rich colors of Autumn.

Your kind of a Hat

You know what suits you, and you recognize it as soon as you see it. That's why you should look for stores that feature Pinehurst Hats.

There's a Pinehurst style to suit every personality and every occasion . . . hats of fine quality that are bound to be becoming because they fit perfectly and come in thirteen sizes, ranging from 6½ to 8 (20⅛" to 24⅝").



Leading stores in principal cities show them at Seven-Fifty to Ten Dollars. For store nearest you write to the makers.

J. BLOOMFIELD CO., Inc., 101 WEST 37th STREET, N. Y. C.

FOR DANCING CLASS AND SCHOOL-DAYS



COAT No. 3207—This bouclé woollen coat has a separate scarf and is very easy to make. Designed for sizes 8 to 14.

FROCK No. 3205—The smaller version is finished with bias binding. Of Everfast print. Designed for sizes 2 to 10.

SUIT No. 3204—This two-piece cotton broadcloth suit is also finished with bias binding. Designed for sizes 2, 4, and 6.

FROCK No. 3206—Sheer wool may go to a party if made into a frock like this with tucking. Designed for sizes 6 to 10.

DESIGNS FOR PRACTICAL DRESSMAKING

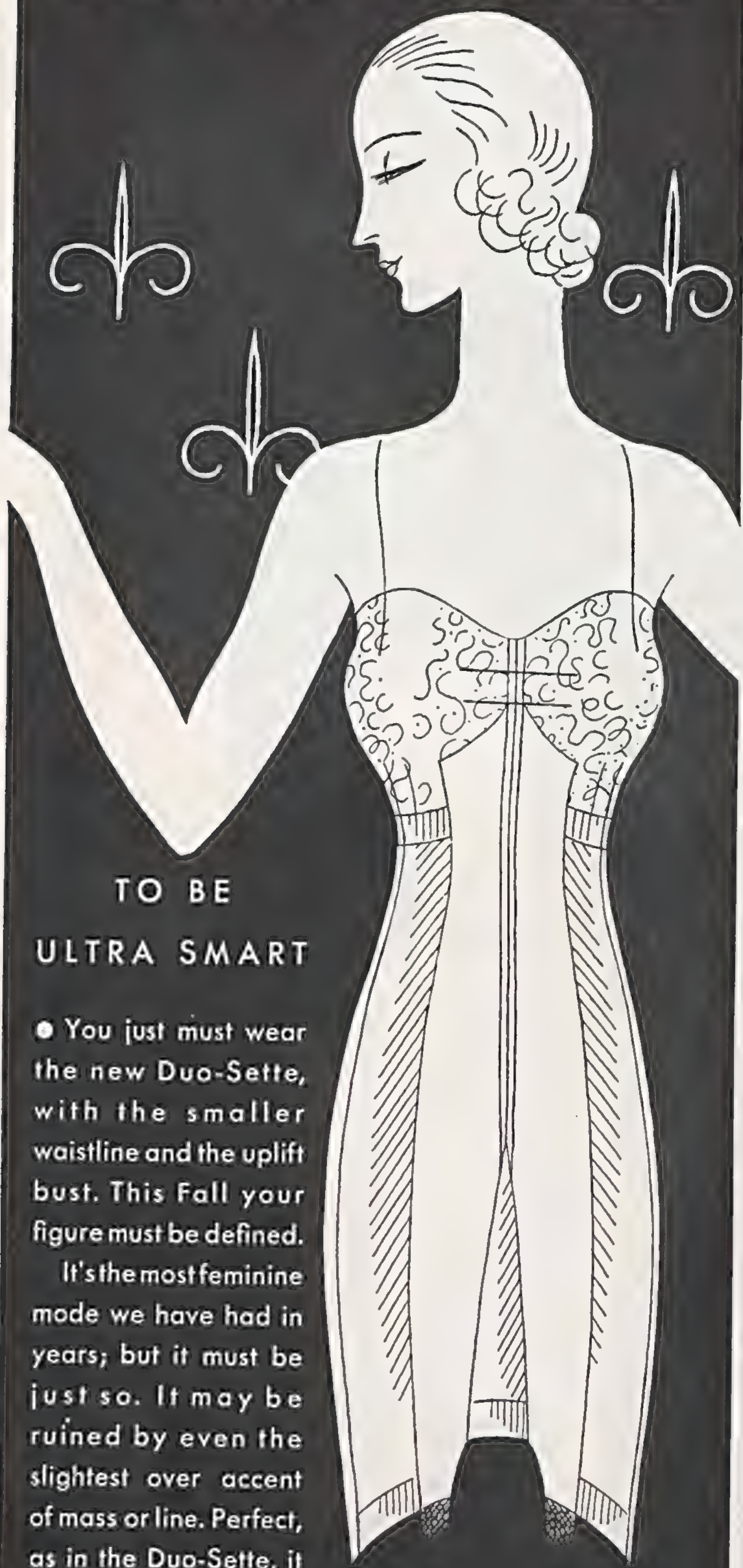
YOUR HAIRDRESSER AND YOUR MIRROR WILL AGREE



Try an application of the Lotion Individuelle of Houbigant the next time your hair is "done". Your mirror will agree with every flattering word your hairdresser said. Your hair will wear the most natural of waves, soft, widely spaced and gleaming with lustrous sheen. For Lotion Individuelle's first function is to leave the hair immaculately clean. Applied after the shampoo, it rids the hair of the clinging grime, oil and soap residues, and leaves it more pliant, softer, more supple, more receptive to the wave. Lotion Individuelle will reduce by almost half, the time you spend under the dryer. And it will delicately but lastingly fragrance your hair with a supreme perfume by Houbigant—such as Quelques Fleurs, Ideal, Bois Dormant, Fleur Bienaimée, etc.

"**LOTION INDIVIDUELLE**"
*Obtained at and applied in
 hairdressing establishments exclusively*
HOUBIGANT
PARIS

Duo-Sette



TO BE
ULTRA SMART

● You just must wear the new Duo-Sette, with the smaller waistline and the uplift bust. This Fall your figure must be defined.

It's the most feminine mode we have had in years; but it must be just so. It may be ruined by even the slightest over accent of mass or line. Perfect, as in the Duo-Sette, it is irresistible.

The Duo-Sette may be purchased in all smart shops.

Lily of France

1115 BROADWAY, NEW YORK CITY

THE EIGHTEEN-EIGHTY MODE

NOTE: This is the second half of the thirty-sixth article in a series on the history of feminine fashions, the first half of which appeared in the September 15, 1931 issue of Vogue. When finished, these articles will be collected and published in book form.

THE 'Eighties made considerable progress in changing the mid-Victorian state of affairs as regards both the sports woman and her sports apparel. It was at this time that real sports clothes first appeared.

The place of the sweater in this first sports mode was filled, so far as it was filled at all, by the "jersey," a characteristic garment of the eighteen-eighty mode. The jersey was a snug-fitting, hip-length jacket—even sports clothes must be the "mould of form" in the eighteen-eighty mode—, knitted or made of a knitted material similar to the modern jersey cloth, for the power knitting-machine had superseded in the early nineteenth century the old hand knitting-machines which had been in use since the end of the sixteenth century. The jersey was not confined to sports wear—still quite a limited field in that day—, but was worn even with formal daytime costumes and found favour with no less distinguished a person than Queen Alexandra herself.

THE BICYCLE APPEARS

As the 'Eighties verged upon the 'Nineties, a new impetus to the creation of sports apparel came in the form of the bicycle. The Parisienne—more daring in this case than the Englishwoman who has since won so much renown as a sportswoman—adopted the bicycle in its earliest form, riding in high boots, mannish shirt, and a version of that garment which had not yet attained its present-day title of knickers, but still preserved in its name the memory of that Mrs. Amelia Bloomer of America, who, in the eighteen-fifties, sought to inaugurate a dress reform movement in Europe, an effort which aroused much interest, but met with little success.

The bicycle was not adopted in England until the early 'Nineties, when the appearance of the low-frame machine made it possible for the Englishwoman to ride with no more drastic change of costume than the adoption of the divided skirt, which in itself aroused in that conservative land a storm of controversy which will be remembered even at the present day. The bicycle triumphed, however. By the middle of the 'Nineties, its vogue had reached a veritable furore. All the fashionable world of London rode its bicycles in Hyde Park from eleven until one, and the bicycle costume, with its divided skirt, trim tailored coat, and high boots laced nearly to the knee, became a distinct phase of the mode, varying with the seasons, especially in length of skirt.

Not less important were the indirect effects of the bicycle. It made golf, which had been up to that time the diversion of the fortunate few among women, a recreation easily obtainable, for, with the aid of the bicycle, the trip to the links, necessarily situated outside the city, became an added pleas-

ure instead of an almost insurmountable obstacle. It gave to the woman of the end of the nineteenth century a freedom and an independence undreamed of in the Victorian days of her recent past, and it was supplanted in her affections only by the motor, which offered her so much larger measure of both.

Though the cost of the early motor confined its use as a pleasure vehicle to the world of wealth and fashion, it can not be said that the earliest motor garments were things of beauty. Designed for service, for protection against dust and weather, and accompanied by the hideous motor goggles, they made the wearer rather a caricature than a figure of fashion. It is not until the twentieth century, with its extension of the motor roads, its perfecting of the enclosed car and of wind-shields and other protecting devices, and its great development of the motor as a private vehicle, that motor fashions become an important element in the mode.

No account of the modes of the late nineteenth century could be complete without some reference to the two dress reforms that attained considerable importance at that time. The first of the movements had the advantage of fitting in directly with a definite trend of the mode at the moment—the trend towards tailored costumes of woollen fabrics—, for it was a movement to increase the wearing of woollen garments; but its basis was not an ambition to add to the smartness or beauty of the mode, but a theory that wool, even in summer, was more healthful than silk or linen or cotton. It is difficult for the wearer of the modes of to-day to realize how great a change this implied. Not since the Middle Ages had woollen stuffs been to any extent fabrics of the mode. The common people and even the bourgeoisie, who dressed for comfort rather than fashion, had, of course, always worn them, but the world of fashion had gone clad in its silks and satins and velvets and brocades, lining them with fur when seized with a fancy for warmth or abandoning them, as in the early nineteenth century, for the sheerest of gauzes, India muslins, cotton prints, and taffetas, even for midwinter wear, while woollen underwear in the modern sense was a thing unknown.

FASHIONS IN WOOLLENS

Enthusiasts of this new movement held that every garment, from chemise to wrap, should be of wool and wrapped their long-suffering bodies in successive layers of that material with a disregard of comfort as great as that of the Directoire beauty who walked abroad in midwinter clad in transparent muslin. The mode, however, in love with close-fitting lines, shuddered at the idea of woollen lingerie, but it so far adopted the theory as to evolve, with the aid of the knitting mills, the first rational winter underwear which it had ever known. With the development of steam-heating, this type of underwear was in general abandoned in favour of lighter garments of cotton or silk, and the general tendency of the present mode is to light underwear (Continued on page 108)



Mrs. Alexander Hamilton

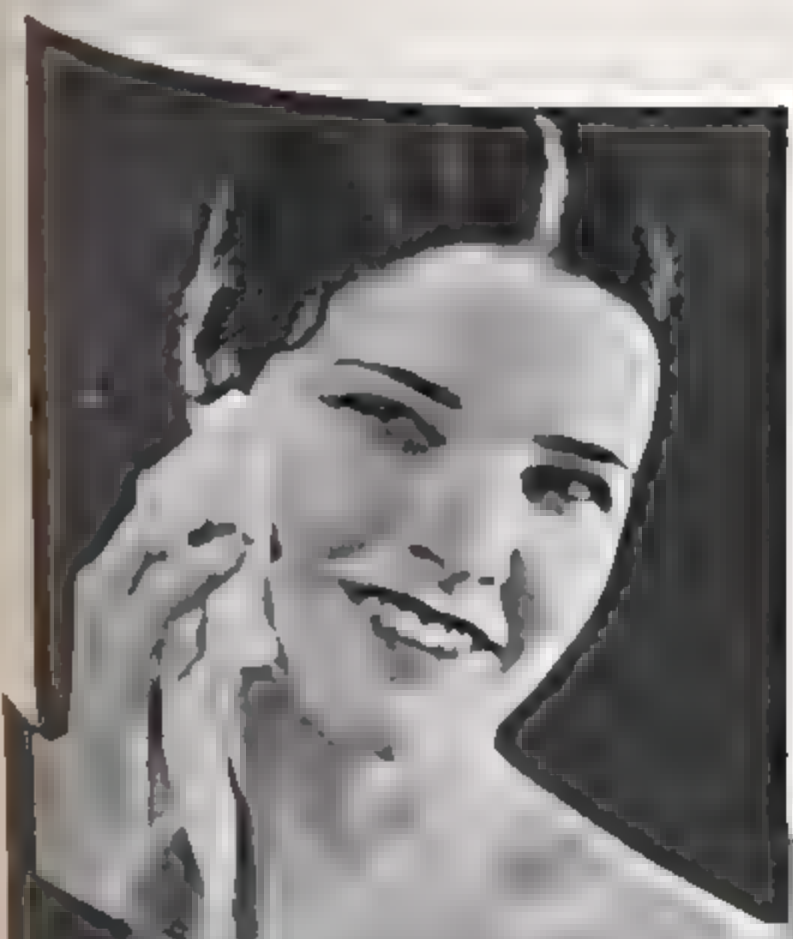


Mrs. Reginald Vanderbilt



Mrs. Pierpont Morgan Hamilton

"The best way to remove cold cream we ever found," say **LEADING SOCIETY WOMEN**



Use Pond's Tissues two at a time...rub gently with upward outward strokes. Discard Tissues for fresh ones as soon as they are soiled.

EXQUISITELY SOFTER! And by laboratory test, half again more absorbent than ordinary tissues. That is why beautiful society women prefer Pond's Tissues to remove cold cream . . . because their delicious softness *blots up* instantly the cream and with it all the soot and grime, powder and make-up . . .

with nothing left to clog the tiny pores and mar the flawless perfection of the skin.

For handkerchiefs, too, Pond's Tissues are marvelous—an indispensable safeguard when you have a cold. Old-fashioned cotton and linen handkerchiefs are now considered unsafe, unsanitary. The modern way is to use these *softer*, soothing Tissues just once, discarding immediately. The cost is less—so is the risk of reinfection.

Keep ample supplies of Pond's Tissues at hand in bathroom, nursery, kitchen. They're useful in countless household chores. White or peach.

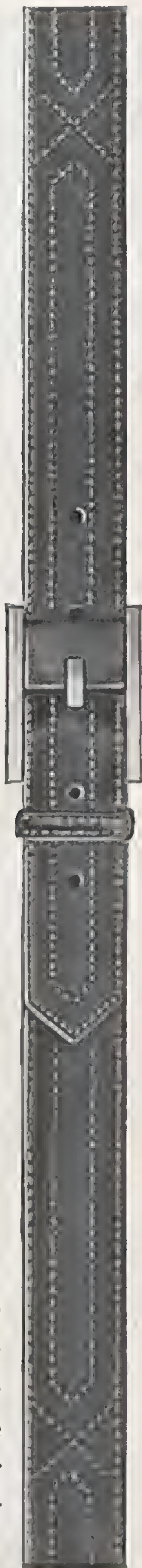
POND'S
Tissues

CHECK OFFER YOU WISH: ☐ FREE sample of Pond's Cleansing Tissues. ☐ For 10¢ enclosed send samples of Pond's Tissues, Skin Freshener and famous Two Creams.

POND'S EXTRACT COMPANY, Dept. K
110T Hudson Street New York City
Name _____
Street _____
City _____ State _____

Copyright, 1931, Pond's Extract Company





S & K

CRITERION

REG. U.S. PAT. OFF.

So important are belts, this season, that the famous French couturiers themselves are designing the smart new buckles and clever fasteners! Here are two little favorites that say "*Tres chic!*" with the correct Parisian accent! The mark inside the belt — S & K Criterion — is the new name for Slote & Klein belts. It is your assurance of quality and style authenticity.

(Left) Featured by Vionnet. Wear this Moaka Nap suede belt—1 3/4" wide—with your satins and velvets. The novel snap catch and metal loop allow for size adjustment. Also obtainable in alligator effect, patent leather or calf. Style No. 4865. Retails at \$2.00.

(Right) Featured by Lelong. Select this belt for wear with your tweeds and tailleurs. Notice the cross stitching and novel buckle. 1 1/8" hand-boarded calf. Style No. 4878. Retails at \$2.00.

SLOTE & KLEIN, Inc.

49-53 East 21st Street, New York

The World's Largest Manufacturers of Quality Belts for Women
(Wholesale Only)

PARIS SILKS FAVOUR
PALE GOLD ON WHITE



1. Georgette crêpe; Châtillon, Mouly, Roussel
2. Silver gauze design on white; Bianchini
3. Ducharne contrasts blue-grey and emerald-green in cut velvet on crêpe de Chine ground
4. Bianchini's white velvet on white satin
5. Artificial velvet; Coudurier, Fructus, Descher
6. Ducharne brocaded satin in white and gold

NEW FRENCH SILKS

(Continued from page 76)

like wool than velvet. It is charming in black and both light and dark colours and will be worn with great distinction in the daytime. Bagheera may be obtained from McCutcheon's in New York. Velours Saint-Hubert, from Bianchini, is another example of the new fabrics that verge towards plain silks. This very shiny velvet is ribbed vertically and is as thin and supple as the lightest artificial velvets.

Metal, too, is taking to this new mood. The best lamés shown by Ducharne have a soft, effaced pattern that is a mere tracery in palest gold, lost in the shine of velvet and satin.

This new trend is responsible also for the increased interest on the part of all the silk houses in the really plain fabrics. Some of these are the best ever shown in quality, weight, texture, and richness. Such, for example, is the crêpe Royal from Châtillon, Mouly, Roussel. Crêpe Grisélidis, also from Châtillon, is a double-faced silk, one side being a heavy crêpe georgette, and the other a very dull cashmere-like satin. Two crêpes of the remain type are among the head-liners for the coming winter: crêpe Françoise from Ducharne and crêpe Mikou from V. Berger. Velvets are well represented in velours Artaban, from Coudurier, a dull, deep velours de Lyon, and velours Tolède from Châtillon—these velvets being very smart for day. Bianchini shows velours Mousmée, which, although made of real silk, has all the

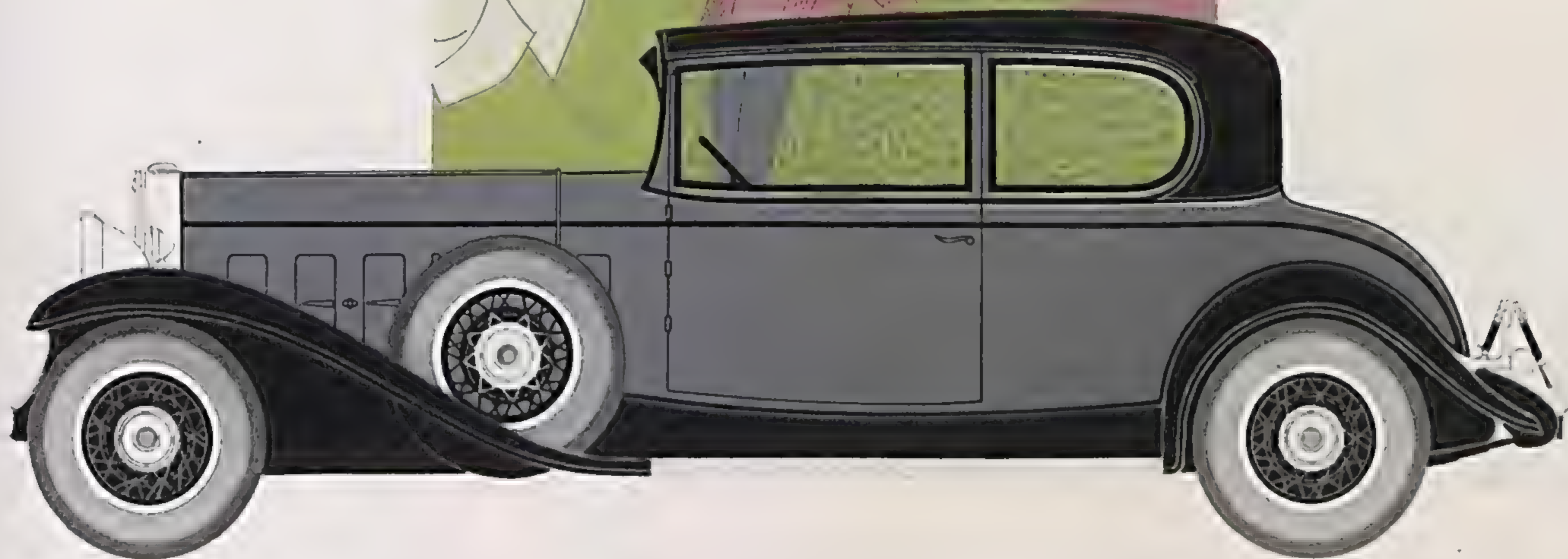
shine, lightness, suppleness, and transparency of artificial velvet.

If plain effects are excellent, on the whole, there are some cases where contrast is welcome—in the lamés, for instance, where richness of colour is so important. Daring shades, such as rich, deep greens, warm garnet, lacquer-reds, strong dark blues, and vivid roses, have replaced the faded pastels. And there is rarely more than one colour (often white) combined with gold or silver. Medium-sized or small patterns are the best.

Contrasts, in general, are no longer obtained through multicoloured patterns. Two colours only, usually of the same value, are combined at Ducharne's, in small motifs of cut velvet scattered on crêpe de Chine. Two-coloured, again, is a new velours ciselé shown by Coudurier, which is so reliefless that it looks exactly like a print. Sports outfits and morning suits and dresses will acquire a young and fresh look if they are made of V. Berger's tweed-like or cheviot-like silks.

The new colour-card for day shows a sudden and strong revival of beiges—rosy, as well as champagne-beiges. A medium rosy red is extremely successful, especially in a brilliant ribbed day velvet. Another good colour for day is a deep, warm evergreen. Evening fabrics are sticking to pastel tones if they are plain—with a preference for roses and pink—and become brighter and deeper when used with lamé.

Cadillac V-8 prices range from \$2695, f. o. b. Detroit—with G. M. A. C. terms available on all body types. The model illustrated below is the V-8 5-Passenger Coupe, with coachwork by Fisher.



Within the past year, the preference among women for Cadillac and LaSalle has increased tremendously. This is doubtless due, in great measure, to the finer over-all performance which has been built into these cars—for the women of today have a keen and discriminating appreciation of a car's behavior on the road. The Cadillac

V-8, especially, is proving a decided favorite. Luxuriously comfortable, extremely pleasing in its size and proportions, and so easy to handle that it is a perpetual pleasure to drive—the V-8 seems to combine exactly those attributes a woman seeks in her car. We should like you to drive the V-8. Just telephone your Cadillac-LaSalle dealer.

CADILLAC V⁸₁₂₆



© E. G. C. 1931



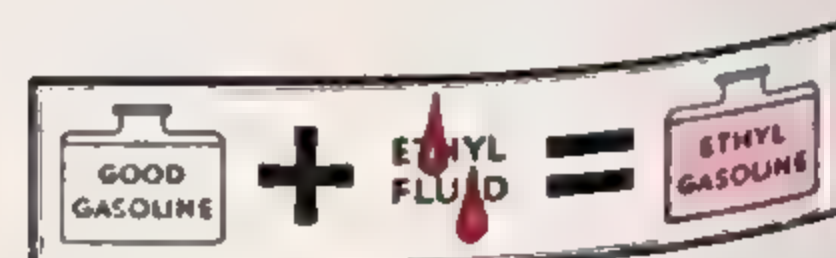
LIKE THE GETAWAY OF ETHYL GASOLINE

WHILE the Nassau grouper is swinging his sluggish form around, the tiny angel fish dart away to safety. Though he has the power of many of the little fellows, they have the quickness of agile control.

To control the power of gasoline, leading oil refiners add Ethyl fluid. Inside the engine, Ethyl fluid prevents the stuttering explosions that

cause power-waste, harmful knock and overheating. It *controls combustion*, delivering power to the pistons with a smoothly increasing pressure that brings out the best performance of *any* car.

Nearly every service station has one or more Ethyl pumps today. Stop your car beside the black and yellow emblem and fill up. Ethyl Gasoline Corporation, New York.



The Ethyl emblem on any pump stands for tested gasoline of Ethyl quality. Constant inspection of gasoline from Ethyl pumps throughout the country guards this standard. All Ethyl Gasoline is colored red.

THE ACTIVE INGREDIENT USED IN ETHYL FLUID IS LEAD

QUICK FACTS ABOUT
AMBRŌSIA PRODUCTS

Ambrosia, the pore-deep cleanser

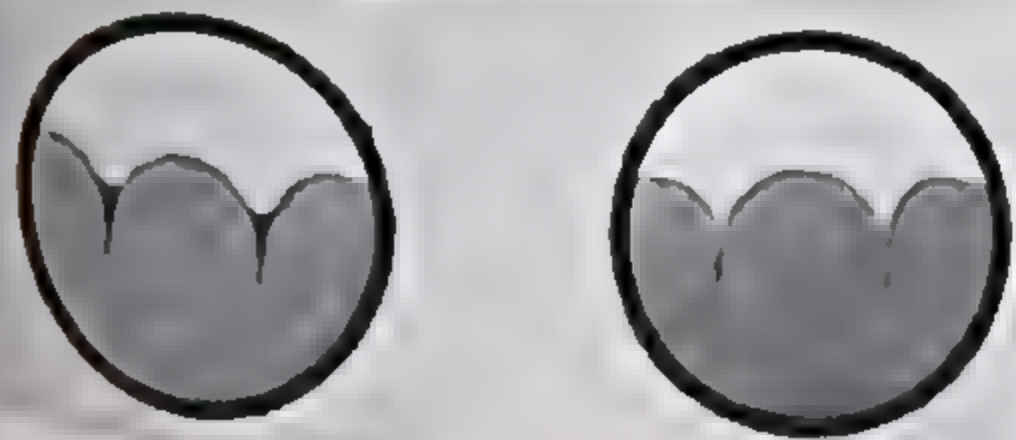
Created by a French chemist, and long made only to private order, Ambrosia has come to be used by more than a million women in one year. Quicker and easier to use than either soap or cleansing cream, Ambrosia is also gently antiseptic. Thus prevents blackheads and blemishes caused by improper cleansing. Leaves skin refreshed.

Ambrosia Cream

Here is a colloidal fluid, made of a blend essentially the same as the natural oil of a healthy skin. Oil particles in Ambrosia Cream are 11 times finer than butter particles in milk. Thus it penetrates, replenishes natural oil, makes dry skin smooth as baby's cheek.

Ambrosia Tightener

Clinical tests show this aromatic astringent closes large pores, makes oily skins normal, clears sallow, muddy complexions, refreshes and stimulates.



Ordinary Cleansing
After ordinary cleansing surface dirt is removed, but secretions clog pores. Cause blackheads, blemishes

Pore-deep Cleansing
All dirt removed, clean pores become fine. No danger of clogged-pore blemishes! Skin is clear, young!



AMBRŌSIA . . . \$1.00 . \$1.75 . \$3.00
AMBRŌSIA CREAM . . . \$1.00 . \$2.00
AMBRŌSIA TIGHTENER \$1.00 . \$1.50

AMBRŌSIA

Dry Skin?
Cleanse pore-deep with Ambrosia. Clean pores then absorb Ambrosia Cream, making skin smooth. Doctor found Ambrosia Cream beneficial for all dry skins.

Wrinkles?
Wrinkles are caused by lack of oil. Replenish oil with Ambrosia Cream, the one cream essentially same as natural oil. With oil restored, all wrinkles smooth out.

Large Pores?
Clean out the deep-lying dirt that makes open pores with Ambrosia Cleanser. Follow with Ambrosia Tightener to constrict large pores, improve color and tone.

Shiny Nose?
Doctor's clinical tests show Ambrosia Tightener lessens oil and shine on nose and chin. Application should follow frequent pore-deep cleansing with Ambrosia.

Blackheads?
Ambrosia is antiseptic and prevents blackheads, blemishes. If skin is normal or dry follow with Ambrosia Cream. If skin is oily finish with the healing, tonic, Tightener.

Oily Skin?
Ambrosia cleans out the greasy secretions which make skin oily. Should be followed by Tightener to improve color, refresh and stimulate. Oily skin gets normal, shine goes.

MEDICAL AUTHORITIES AGREE:
"No doctor of standing would use anything but a liquid solvent to obtain surgical cleanliness of the skin."

HER REAL AGE . . . 29
HER SKIN AGE . . 45

(Doctor's opinion based on microscopic examination)

YOUR AGE and the apparent age of your skin may be years apart. Blemishes, large pores, excessive dryness or oiliness may make you look 5, 10, even 15 years older than you are.

Correct these defects now and regain the radiant freshness of youth. Tests made by a skin specialist show that a new, medically sound beauty treatment does much to correct the six defects that make skin look old. Here is what you do:

New, pore-deep beauty method

Cleanse pore-deep with sunlit, liquid Ambrosia. Washes away deep-lying dirt, acts as an antiseptic, thus prevents blackheads and blemishes caused by embedded grease. You feel Ambrosia enter the pores; you know it is cleansing the skin as nothing has done before.

Pores clean to their depths then absorb Ambrosia Cream, the one cream made of a blend essentially the same as the natural oil of a healthy skin.

Wipe off surface moisture with cotton wrung out of cool water. The skin is now smooth and firm to the touch, looks fresh as a child's. Since natural oil is

replenished, flaky dryness virtually disappears; new wrinkles smooth out.

Prevents blemishes, large pores

For large pores, blemishes, oiliness, finish with Ambrosia Tightener. This purple astringent, perfected at a skin specialist's direction, closes large pores, makes oily skin normal, clears muddy complexions.

Where to obtain

Secure Ambrosia products from any drug or department store. Follow directions which come with every bottle. These are printed just as a great skin specialist gave them to women who consulted him in New York.

Send 10¢ for famous beauty book

Read all about this great doctor's critical analysis of women's skins. Thousands of copies of this book, "New Faces for Old," were sold at \$1.00 apiece. It contains the correct beauty treatment for each type of skin, also special treatments for common skin problems. Send 10¢ today for your copy. Hinze Ambrosia Inc., Dept. V-10, 114 Fifth Avenue, New York City; 69 York Street, Toronto, Can.

THE PORE-DEEP CLEANSER

You Would Never Believe
They Cost So Little

But NOW the Exquisite

LongWear

Pure Silk
Hosiery

Is Yours for Only
89 cents a Pair

When we tell you finest silk recently dropped to the lowest price in thirty years, *that means something to you* because we pass on every saving. That's why "LongWear" Pure Silk Hosiery is now yours at the lowest price ever -- a price so surprisingly low as 89 cents a pair! And their famous beauty and quality is even higher. If you saw this hosiery without knowing its price, you'd never believe it cost so little.

Exquisite Hosiery Need Not Be Expensive

That may surprise you, but "LongWear" Hosiery has proved it to hundreds of thousands of discriminating, practical women. The price is so low because: 1st, we buy everything in huge quantities, at advantageous times; 2nd, we sell six pairs at a time, taking one profit instead of six; 3rd, we sell by mail--the direct, economical way.

Exquisite Hosiery Can Wear Well

"LongWear" Hosiery has always been noted for its surprising durability. Now, new features add even longer wear without reducing their delightful delicacy. See left column.

May We Send Them for Free Examination?

Let us send you, on approval, six pairs of "LongWear" Silk Stockings in your choice of the season's newest shades. If they are not a far greater value than you expect, return them at our expense.* You be the judge. "LongWear" Hosiery must be unusual to make such an offer.

Send No Money, Mail Coupon

NEW PROCESS Co., Warren, Pa.:

Send me, postpaid, for a week's free examination the six pairs of "LongWear" Silk Stockings checked at the left. I'll either return them, or send only \$5.35 for all six pairs.

Season's Newest Colors	How Many	What Size	Chiffon or Service
NEGRITA -- for the new brown costumes.			
TAHITI -- smart with beige or brown.			
PUTTY BEIGE -- blends with all new shades.			
INDOTAN -- excellent with brown or tan.			
MATINEE -- good with black, or all blues.			
SANDEE -- with light beige, or for evening.			
SMOKETONE -- with any dark color, black.			
DARK GUNMETAL			
BLACK			
WHITE			

P.S. If you care to send payment now, we'll include a stocking box for your dresser drawer -- FREE. Your money instantly refunded if not pleased.

A NEW ARCHITECTURE

(Continued from page 59)

hit-or-miss methods with what can be accomplished if a scientific plan is followed. Other nations have contributed their solutions of these problems to this section.

The second group is entitled "The Dwelling-House of To-day" and comprises actual life-sized houses built by such well-known leaders of the modern school as Walter Gropius, Marcel Breuer, Hugo Haring, Jan Ruhtenberg, and Mies van der Rohe. Also shown in conjunction with the houses are delectable displays of textiles and accessories, such as lighting fixtures, curtain rods, and metal furniture and building materials.

"The Dwelling-House of To-day" is inevitably the more interesting section, because of its concrete presentation of a modern architectural style. Mies van der Rohe, who is the Director of the famous Bauhaus at Dessau and one of the acknowledged leaders of the modern school, had charge of the installation. Paradoxically, despite the name by which this hall is called, he claims that in actuality the modern dwelling-house does not exist as yet—that is, one which is built in accordance with actual present-day tastes and habits and which has rid itself of traditional outmoded forms and irrelevant decoration.

A DISTINGUISHED EXAMPLE

Many of the houses included in this section are too meagerly practical, too exclusively concerned with the problem of building inexpensive houses, to impress an American visitor with their importance. But Mies van der Rohe is no doctrinaire. And the one-storey house which represents his point of view convinces for the very reason that it is a case of sound theory tempered by the artist's instinctive feeling for design and proportion.

His unique treatment of space disposition, his tying up of indoors and outdoors by means of great windows and unbroken walls that continue from the house to the enclosed garden, accomplish a distinguished architectural style. Modern life, modern inventions, determine its form and arrangements. There is ample sun, air, and space. The house is easy to take care of and can be inexpensively built. Because its distinction depends on the fundamental rightness of its design, it is as satisfying when built of inexpensive materials as when rare woods, cool marbles, and smoky glass are used—ingredients for which this architect has a special preference.

The house gives one that feeling of delight and rightness that any clear, direct solution of a problem effects. The immediate reaction is to want one like it. In its immaculate simplicity, its reducing of life to the essentials of living, it suggests those gleaming white houses lived in by the Samurai, the Utopian race of the future whom H. G. Wells described in one of his early socialistic fantasies.

Only the essentials in furniture are used—beds, chairs, and tables. There are no sideboards, incidental tables, knickknacks. William Morris's dictum is tardily observed—"Use nothing that is not useful and which you do not believe to be beautiful." These essentials can, however, be as elegant as one can afford. Beautiful textiles and textures, flat, neutral wall surfaces are some of the major principles observed in his interior arrangement. There is no ornamentation, no interior decoration. Pictures, sculpture, books, flowers, and *objets d'art* are the means whereby colour, individuality, and intimacy are achieved.

THE USE OF WHITE

Varying shades of white are used in the woman's bedroom—a white, hand-tufted, rajah silk bedspread, a chair upholstered in white velours, a rug made of natural coloured grey-white wool, a marble shelf for flowers and books. Pale honey coloured wood into which cupboards and drawers are built serves as one of the walls. A great window looking out into the inner court and pool serves as another wall. The mere pressing of an electric button lowers it into the ground, and the bedroom becomes a terrace. The treatment of the curtains (which are important in all the houses built by this architect) is another example of how simplicity and practicability achieve distinction and style. Gleaming chromium plate rods are used, and the curtains are attached by means of small rollers which move back and forth in a groove, eliminating drawstrings. The curtains hang in straight, classic folds. Indigo-blue or black rajah silk are preferred.

The man's room follows the same principle, but is done in indigo-blue with a rich wood for the cupboard wall. A huge window is a feature of this room, as it is of all the others.

If one is occasionally bewildered by the mass of statistical material, the fact remains that the effect is curiously inspiring. For, after all, it is the expression of an idea that concerns us all. The old order is passing. We are making new folk ways. There is an increasing need for a simplification of living, spiritually and practically. It is encouraging for those of us who have feared that this simplification necessarily entailed drab standardization to have evidence to the contrary.

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office

Last winter teachers wrote us voluntarily, asking for Kleenex samples to distribute to their pupils. More than a million samples were distributed in this way, at the express request of teachers.



“We teachers want Kleenex disposable tissues in the hands of children in place of dirty handkerchiefs”

MOTHERS, the teachers of the nation are up in arms against the handkerchief.

They know how a soiled handkerchief goes back to the face time after time, carrying germs to self-infect the user. They know how one handkerchief, used carelessly, as children will, can spread a cold through the entire class.

Many teachers tell us they are teaching the use of the disposable handkerchief in hygiene classes. But they need your help. You, the parents, must co-operate.

Kleenex helps you, too

You'll find Kleenex a boon to you, as well as to the teacher. It eliminates the most unpleasant washing you are called upon to do. And there are no lost handkerchiefs to worry about.

Kleenex costs so very little that each tissue is used only once. Then it's destroyed completely. This sanitary practice disposes of dangerous germs at once, before they have a chance to contaminate clothing and laundry bags.



*Tender protection for sore little noses!
Kleenex is so soft, dry and gentle,
so absorbent, that it never irritates.*

Think how much more sanitary Kleenex is during colds or other infectious diseases. Tests performed on handkerchiefs used during colds show

that a single handkerchief may contain over 4,000,000 germs!

Kleenex tissues are marvelously soft and gentle—much softer than you ever thought a tissue substance could be made. Tests show that Kleenex is nearly twice as absorbent as an old linen handkerchief.

Useful in many ways

Once you've learned about Kleenex you'll want to keep a package in your kitchen, bath and bedroom . . . and another in the automobile as well.

Kleenex is perfect for removing face cream.

It's so powerfully absorbent. Removes dirt and cosmetics that inefficient methods leave embedded in the pores. Authorities in care of the skin insist on genuine *Kleenex*, and so should you, to get the unique Kleenex softness and absorbency.

Use Kleenex, too, for manicuring and for adjusting powder, rouge and other make-up. Mothers find these absorbent, disposable tissues invaluable in caring for young babies.

All drug, dry goods and department stores sell Kleenex. It comes in convenient Cellophane wrapped packages, from which you can remove the tissues with one hand.

KLEENEX COMPANY, V-10
Lake Michigan Bldg., Chicago, Ill.

Please send me a free trial supply of Kleenex.



Name.....

Street.....

City..... State.....

In Canada, address: 330 Bay Street, Toronto, Ontario

KLEENEX disposable TISSUES

WANTED!
A NEW
SILHOUETTE
*to wear with the
youthful
new modes!*



\$6⁹⁵
up

The new DETECTO LOWBOY

As smart, as modern as the new silhouette! Notice the new low-slung lines. The platform stands less than 3" from the floor—cannot tip! Finished in delightful shades of jade green, blue, rose, orchid, maize, ivory and white. Obtainable at department stores. Ask to see the smart, modern Detecto Lowboy.

YOU just can't wear your old figure with the new fashions!... If your waistline has slipped a bit it's high time you bought yourself a Detecto scale and started a systematic campaign to regain your young and girlish figure! Why do you need a scale...? Daily weighing—at the same time each day—on the same accurate scale—shows you, sooner than your mirror can, every least improvement! It encourages you in your efforts. It jogs your memory when you have over-indulged! It guides you to safe and sane weight control!



DETECTO
WATCHES YOUR WEIGHT

The JACOBS BROS. CO., Inc.
Dept. 17
318 GREENWICH STREET
New York City

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions

contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

Miss I. S.: Will you kindly tell me what acknowledgment of an introduction a girl should make when being introduced to a woman or to a man? Who says, "I am very happy to have met you"? Does a girl ever say this to a gentleman? What is a girl's proper response to such a remark?

Ans.: The simplest acknowledgment of an introduction is the most correct. "How do you do, Mrs. Jones (Miss or Mr.)." The stranger on leaving would say to a woman she has met, "Good-bye, I am so glad to have met you"; simply "Good-bye" to the man. If a man should say to a young woman, "Good-bye, I hope we shall meet again," she would reply, "Thank you."

A FAREWELL TO SUMMER

(Continued from page 72)

horses. Not far off is the charming Mrs. William Deering Howe and her guest, Mrs. Mitchell, who has caused a small sensation by her beauty.

Jock Whitney and his pretty wife go into the stables to give last-minute instructions to the jockey. Odd little men called "bookies" stand under the trees with intriguing bits of paper in their hands. A reporter with a huge camera in hand shoots Mrs. Marshall Field as she goes by. Mr. and Mrs. Salmon plan to have a party at the Brook Club that night, with a bit of gambling, while Mrs. James Forrestal plans to go dancing at the Arrowhead Inn, where the music is divine. In the stand, a bell rings. The horses are off, and a good deal of money changes hands.

NEWPORT

NEWPORT—Shady trees. Marble Palaces. A Victoria, an old-fashioned car driven by the bewhiskered Mr. Terry, and a snappy bright yellow du Pont racer. At Goosebury Island, all the old Newport boys bathe in an informal way, far from prying women's eyes. Their wives join them for Saturday lunch. At Bailey's Beach, a matron ridden by Marian Wickes in an orange-and-brown bathing-suit comes swishing in on the foam.

On the porch of the pavilion, old blue-blooded veterans stare disconcertingly, wearing antique hats with a certain defiance to the laws of fashion, yet with a certain distinction—these women don't have to care. Up the beach, a solitary figure walks by herself and is much commented on. Here, one does not walk by oneself. It is considered odd and unpopular. Pretty young Mrs. John P. Duncan builds castles in the sand for her children, Stuart and curly-haired Thorndike. Florence Loew arrives with her husband-to-be, looking pretty happy about it. The debutantes, Beatrice de Menocal, Valerie Graham, Elizabeth Saunders, and Janet Snowden, sit in a ring and talk about Mrs. Willy Vanderbilt, junior's Red-and-White Ball, at which they are to sell cigarettes and flowers. There is also excited talk about all the Broadway

stars who are coming up for the floor show, which is going to be broadcast over forty-five different stations.

Just above the bathing-houses is the house of Mr. and Mrs. Clarence Dolan. Rita, their daughter, is on the lawn in a comic pair of sailor trousers, undecided whether she will play croquet or go sailing. She chooses to sail. In the harbour are yachts, the *Atlantic* and the old cup-defender, *Vanitie*. The tall-masted yachts of Jerry Lambert are ready for the yacht club cruise. In front of the white lighthouse with its long pier, called the Ida Lewis Yacht Club, four boats are just sailing up for a close finish. Billy Manice comes in first, winning the cup. The sun sets behind Jamestown. The bell-buoy tolls beside Brenton's light ship, and waves pound on the rocks of the ocean drive.

IN AND ABOUT PARIS

PARIS—The Bois. Green thickets. Shadows flickered with sunlight. Near Bagatelle, by the Porte de Madrid, the white stone house of the Maharaja of Kapurthala, with its thatched garden pavilions and screaming parrots. His Highness goes bicycling with an attendant in front to wave off traffic.

The Château Madrid. Lifting music. At a table under a horse-chestnut tree, Madame Muñoz, wearing a charming Reboux hat, sits chattering with Mademoiselle Ralli and the Duc de Sangro.

At the Polo, the English players have a fast game, while people drink tea on the side-lines, gossiping under the shady trees. In the club-house is a notice that there will be a dance every Thursday. The Duc and Duchesse Pozzo di Borgo sit on the porch and discuss the party they gave at the Colonial Exhibition and a proposed trip to Corsica, where they have a beautiful house. Countess de Jumilhac is giving a dinner that night in her charming house on the rue Brignole, with its amusing collections from all over the world. Mrs. Cole Porter is hostess at a backgammon party, and taxi drivers toot their arrogant little horns up and down the Champs-Élysées.

Only this Nail Make-up makes your fingers Sparkle so brilliantly...so long

Lovely Women in the 8 Fashion Cities of the world prefer Cutex Liquid Polish . . . "Makes fingers gay as sparkling gems," says great Beauty Editor of Vienna

BEAUTIFUL OLD VIENNA, gayest city in the world, is famed for its enchanting women. And this romantic city is one of the many great world capitals where lovely ladies pay eager tribute to the new nail make-up... Cutex Liquid Polish!

"Chic Viennese women adore it," says Margarethe Pordes, famous Beauty Editor of the *Wiener Record Mode*, "because Cutex Liquid Polish has such a gay and captivating sparkle . . . yet is economical, and easy to use."

"Smoothly, evenly, this rosy shimmer flows over our nails. A wave of the hand and it's dry . . . brilliant as a precious gem. Then for days our nails gleam without dimming . . . our polish does not peel, crack or discolor."

"We believe the lustre of Cutex Liquid Polish lasts so unusually long because this polish contains no perfume." Perfume, many women have found, so often robs a polish of its brilliance . . . and the fragrance is gone in the twinkling of an eye.

There's no strong cloying perfume

in Cutex; just the clean distinctive odor which you have always associated with an efficient polish.

It's thrifty, too . . . lasts longer in the bottle; dries faster on the nails. Scientists have definitely proven the economy of Cutex. An open bottle of costly perfumed polish loses 38¢ worth by evaporation. Cutex, within the same time, loses less than 9¢ worth!

In special tests Cutex, even after prolonged exposure, dried crystal-hard on the nails in 43 seconds—the costly perfumed polish took more than a minute to dry!

Slim white hands all over the world . . . are cared for by the Cutex method. The booklet in each Cutex package describes this treatment fully.

Once a week give yourself a quick Cutex manicure. Then, a few minutes' care each day will keep your nails flawlessly lovely. Just push back the cuticle; cleanse the nail tips, and use the Nail White—Pencil or Cream. Before retiring, use Cutex Cuticle Oil or Cream to soften the cuticle.

Northam Warren • New York • London • Paris

SIX LOVELY TINTS—Natural, Rose, Colorless . . . Coral, Cardinal and Garnet—each one a crystal film of sparkling and long-lasting beauty!



Only Cutex Liquid Polish has
ALL these advantages:

1. Dries smoothly, quickly, in 30 seconds.
 2. Never cracks, peels, turns yellow or white.
 3. Lasts for one whole week.
 4. Sparkles always with smart lustre.
 5. Comes in sturdy bottles, easy to open.
- Cutex Manicure Preparations are only 35¢.
Cutex Liquid Polish with Remover, 50¢.
Cutex Nail White Pencil now 25¢.



"IN THEIR FAMOUS CAFÉS . . . at their favorite operas . . . or as gracious hostesses in their own homes . . . smart women of Vienna wear this American nail make-up. For they know that any woman's charm is increased by fingertips that glitter . . . jewel-like . . . with every gesture," says MARGARETHE PORDS, enchanting exponent of loveliness and famous Beauty Editor of the *WIENER RECORD MODE*.

I enclose 12¢ for the Cutex Manicure Set containing sufficient preparations for six complete manicures. (In Canada, address Post Office Box 2320, Montreal.)

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191 Hudson Street New York, N. Y.

Cutex Liquid Polish

Tips the fingers with romance . . . ONLY 35¢



Soft Woolen with Persian Lamb in a smart suit for town

The winged Persian lamb scarf and wide revers give the newly important exaggerated shoulder-width . . . The one-button jacket and fur peplum emphasize the interesting straightness of the skirt . . . With blouse of white satin and tiny round muff, this thoroughly chic suit is unequalled in smartness for town.

One of a collection of outstanding models

DE PINNA
Fifth Avenue at 52nd Street, New York

TIPS ON THE SHOP MARKET

(Continued from page 83)

apartment foyer, and, if that sounds commercial or something to you, it's just because you haven't seen it. This set is composed of a table, or console, with a top made of a hard composition that shows a linen-y weave under a very shiny surface, in bright blue. This top is upheld by bands of very heavy gauge aluminum, satin finished, making a species of bent legs. A modernistic shallow bowl stands on the table, filled with huge bright red cherries. Also, modern squatty candlesticks holding white candles. Then (also included in the set), there is a plain sheet of mirror to go over the table, banded on each side with the bright blue composition. Further, you get either a pair of wall-brackets made of rounded, frosted white glass or a pair of standing lamps, with cylindrical glass tops. The whole thing carries out a tricolour scheme that is enormously smart, and, besides saving endless trouble of assembling hall furniture that goes well together, this set is one of the best-designed things I ever saw. You can get it straight from Russell Wright, on East Thirty-Fifth Street, for in the neighbourhood of eighty dollars.

• I saw some *négligés* at Bonwit Teller's that should not pass unnoticed by the great Shop-Hound public. Think these over. A copy of a Vionnet model, of crêpe or satin, with a blue top and a black skirt. The thing wraps tight, tight around you and ties on one hip, with enormous effect. The crêpe de Chine costs about thirty dollars, and you can have it in other colours, too. A very simple pale blue satin *négligé* with rose satin revers has divine split sleeves. A ruby-red velvet robe has an appliqué of *écru* lace worked in from a wide edging, very grand and Florentine. A *négligé* with a top in one colour and a swinging, circular skirt in another has a tight hip-line that gives you One of Those Figures. This is made of satin or velvet in the most ravishing combinations of colour. There are also a number of little velvet coats that are invaluable for wearing when sitting about on chaises longues and digging the dirt about your best friend.

• George A. Kahn is the agent for

Cassegrain, the stationer; David, the shirtmaker; Henry Kahn, the jeweller; and Simon and Gans, the hand-bag people, all of enormous Paris fame. In his rooms on Fifth Avenue, he will show you samples of their products that will arouse immediate covetousness in you, and then he will order the objects of your desire for you direct from the French capital situated on the Seine. Just to hint to you of the untold treasures awaiting you, I would like to mention the Cassegrain stationery. The cut-out initials are as smart as any I have seen, partly because they are in unusual lettering, which is, however, never in any but the best taste. This establishment will also make engravings of your house in miniature on your paper, or other pictures which you might want. One woman client collects elephants, and she gets elephants on her paper. The Cassegrain paper is all excellent, but what is sure to interest you is the thin paper in bright blue, which is not so easily found. This establishment can make very smart facsimiles of your signature, to use as a monogram on your paper. Also visiting-cards can be engraved for you, using new and strange (but nice) types. Also invitations and such. From Cassegrain, too, are little lizardskin diaries with a clamp that holds a gold pencil at the precise spot where you left off writing, and, on these little books, you can have a clasp with your monogram in gold. And, for under \$9, some enamel envelopes for loose powder, in green, black, gold, red, or white. As to the hand-bags, I saw one of black ostrich leather with a crystal section that was divine, no less. An evening bag made loosely and floppily of black chiffon was unique. When it comes to the David shirts, I am less qualified to comment. I can only say that the men's handkerchiefs are *ne plus ultra* so far as I am concerned—of the most frightfully smart silks, and the most devastating linens, in unbelievable colours and checks, and plaids and things. Some extra-fine white linen ones, it may interest you to know, cost around \$120 a dozen and, in my mind, are worth every penny of it. They take six weeks to order.

PARIS FASHIONS

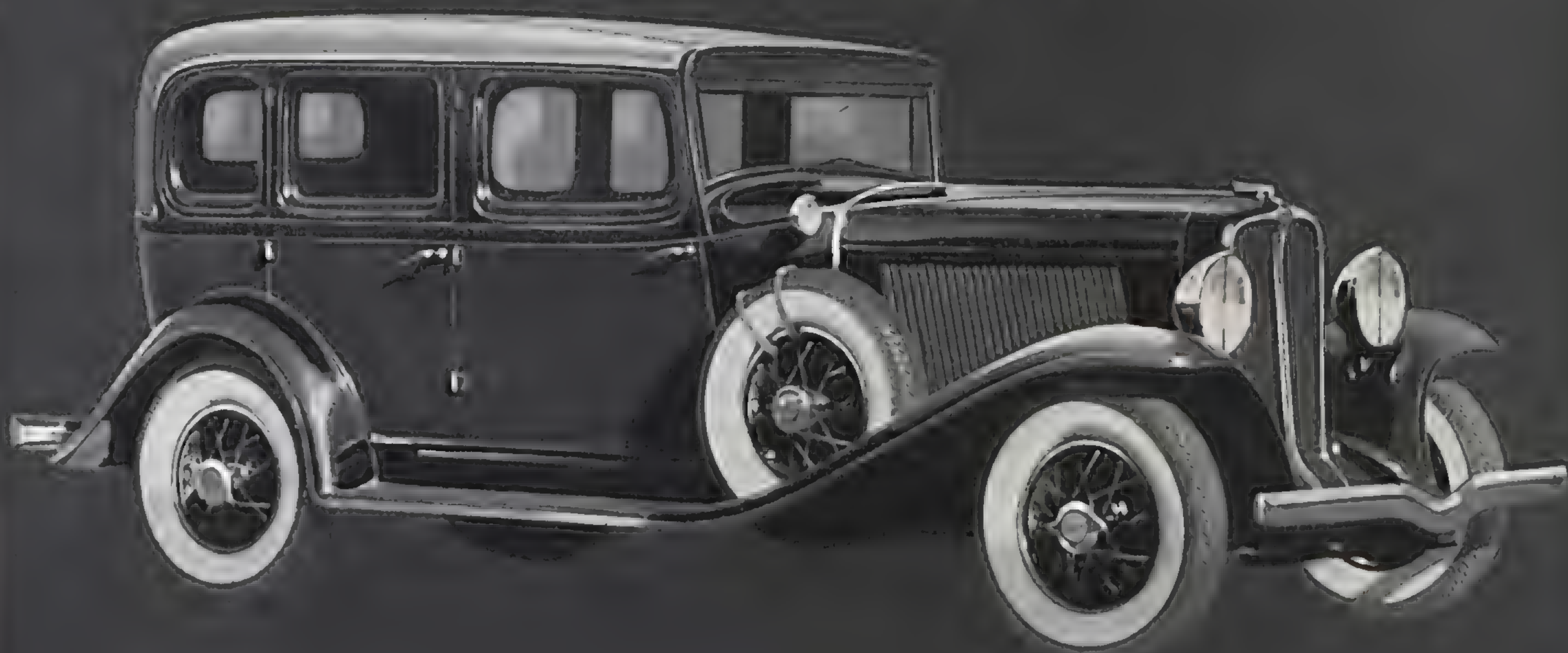
The October 15, 1931 issue of Vogue is the second half of the report on the Paris Collections, the first part of which you may see for yourself by turning the pages of this current number. Bulk-above-the-waist, the new muff sleeves, tiny detachable capes, the three-quarters coat, moulded and vertical lines, the wooden-soldier silhouette—these are some of the important new trends that will interest the woman who is about to plan a campaign of chic.



The secret of Auburn's success is very simple. It lies in building a better automobile and then selling it for less money. Anyone can verify this claim by making comparisons. That is why many thousands more Auburn cars have been sold this year than during all of last year. As a result of the enthusiasm of Auburn owners, the world has learned to expect more from Auburn. To prove worthy of its position of leadership Auburn's vigilance is never relaxed.

AUBURN

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The car illustrated above is the 5-passenger Sedan. Silent-Constant Mesh in Standard Models. All Custom Models include Free Wheeling. Custom models 8-98A: 5-passenger, 2-door Brougham \$1145; Business Man's Coupe \$1195; Convertible Cabriolet \$1245; 4-door Full Sedan \$1195; Convertible Phaeton Sedan \$1345; 7-passenger Sedan \$1395. All Custom Models include Free Wheeling. Standard models 8-98: 5-passenger, 2-door Brougham \$945; 4-door Full Sedan \$995; Convertible Cabriolet \$1045; Convertible Phaeton Sedan \$1145; Business Man's Coupe \$995; 7-passenger Sedan \$1195. All prices f. o. b. factory. Equipment other than standard, and wire wheels, at extra cost. Prices subject to change without notice.

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Strathmore Wedding Papers

STRATHMORE PAPER COMPANY, West Springfield, Massachusetts



The service for Turkish coffee is unusual and amusing, as shown above; from Joseph Heinrichs. The coffee biggins (left), of brown china, are made in varied sizes; Lewis and Conger

A GOOD CUP OF COFFEE

(Continued from page 75)

years, and his formula is ten ounces of coffee to a gallon of water. The water must be fresh boiling, just arrived at the boiling-point (a first rule of making coffee this way, never to be ignored), and it is poured in and allowed to drip a half-gallon at a time. This amount makes about twenty-two average cups of coffee or sixteen of the breakfast cups, and, incidentally, breakfast-sized cups are what most people want for breakfast, and a man is often heard to raise his voice in demand for an even larger, or man-sized cup of his own. To reduce the Voisin recipe to smaller proportions, two and a half ounces (or three generous tablespoonfuls) of pulverized coffee are required for four breakfast-sized cupfuls of freshly boiling water. This should be served just as soon as the brew is finished. In the drip coffee that is made by electric machines, such as the excellent one shown on page 75, you start with cold water, but it is heated to the fresh boiling-point, before it reaches the coffee. Another point about the coffee at the Voisin restaurant is that it tastes like the best French coffee you ever drank, and this is achieved, not by a dash of chicory, as the uninitiated believe, but by the use of French roast coffee. This means only that an excellent grade of coffee has been roasted longer than the usual process requires, until the bean is much darker than the usual brown. French roast coffee can be purchased in all good coffee shops, and, if you aren't familiar with it, it is well worth investigating. You can mix it with your regular blend and achieve a soupçon of the French taste, or use it alone,

according to your own preference. The first prime rule laid down by every connoisseur of coffee is that the coffee must be freshly ground or pulverized every time it is to be used. This may mean a little trouble for the cook, but it is an absolute prerequisite of perfect coffee. Other fundamental rules are to keep your pot scrupulously clean; to follow your formula exactly (every coffee-making gadget supplies you with exact directions for its use); and to serve your coffee just as soon as it is brewed. Of course, the last rule precludes any “keeping over” of coffee from one meal to another. After-dinner coffee should not even be started until the meal is half-finished, and coffee for iced coffee should be brewed fresh and strong.

The lay person can judge coffee in the bean to some extent. Every one knows that good coffee must come tightly sealed up in its tin, to preserve its freshness, and, if it is transferred to a canister, be sure that it is one with a top that fits down in a vice, not one of those decorative pottery bits marked (Continued on page 112)



The Silex is a smart-looking device for making drip coffee electrically. These electric machines can be used in the pantry or on the table, as the hostess prefers; from Lewis and Conger

Never was **STERLING** so Charming... never the **COST** so Low...



ALTHOUGH for centuries *fine solid silver* in the home has been a recognized emblem of taste and graceful living and the prized possession of every woman, never was there a keener interest in lovely Sterling than there is today. This new importance of Sterling Tableware cannot be attributed to its present *unusually modest cost* alone, but more especially is it due to the modern woman's increased interest in the design of her silver.

★ ★ ★

TODAY, the hostess, or hostess-to-be, is as much concerned with the correctness of her pattern as she is with selecting real solid silver. Not only must her tableware bear the stamp "*Sterling*" but the pattern must be correct and in harmony with the decorative scheme of her dining room. This finer discrimination of pattern is directing society's preference for "TREASURE" Solid Silver which is authoritatively and delightfully designed in all the various accepted decorative styles.

★ ★ ★

Newest of "TREASURE" patterns is the AMERICAN DIRECTOIRE, destined to win special favor with this season's leading brides. With the trend towards Federal American and other late 18th and early 19th century styles, AMERICAN DIRECTOIRE is very much in the mode. It blends nicely, too, with Modern settings because of its sophisticated simplicity. YOUR JEWELER will be glad to show you the new AMERICAN DIRECTOIRE pattern and other "TREASURE" ensemble designs—patterns which you may select with the knowledge that they are correct, with the assurance that they will always remain in unquestioned good taste throughout the years to come.

ROGERS • LUNT & BOWLEN CO. • *Silversmiths* • GREENFIELD, MASS.

In American Directoire flat silver, the classic proportions, the suave curve of the handle, fine reeding, the acanthus leaf motif, all express the spirit of the Directoire period

"Treasure"
Solid Silver

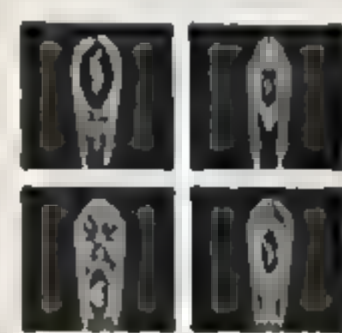
STERLING 925/1000 FINE



American Directoire hollow-ware is likewise fashioned on classic lines, inspired by the hollow-ware of the period, beautifully embellished with the typical acanthus leaf motif

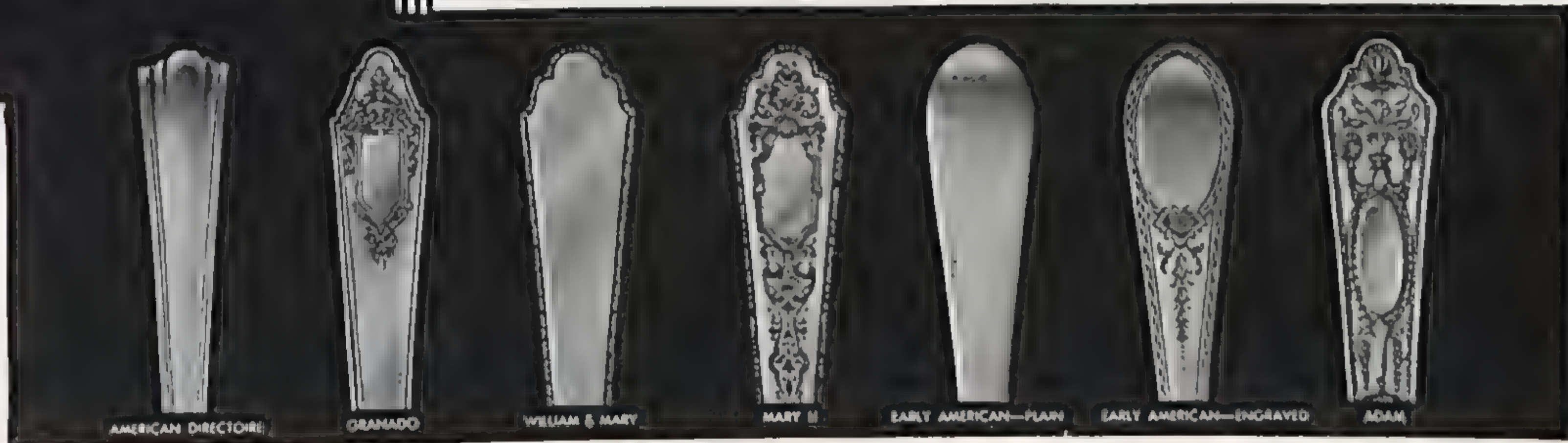


"The Modern Way to a brochure we have Choose Your Silver," recently prepared illustrates "TREASURE" patterns and tells the fascinating story of how they may be related to your decorative plan. We feel sure you will want to see it before you choose your silver, and we shall be very happy to send you a copy if you will address your request to Dept. A-5.



THE MODERN
WAY TO
CHOOSE YOUR
SILVER

SEVEN EXQUISITE, ENSEMBLE PATTERNS IN "TREASURE" STERLING.



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New York's
Leading
Dressmakers

An entirely new silhouette of great beauty and chic... created for that distinguished clientele who value the exclusiveness and satisfaction of individually made-to-order clothes.

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VOGUE GOES TO THE COLLECTIONS

(Continued from page 42)

autumn, they give that trim and *soigné* look for the street, and they slip easily under a fur coat, later on. Molyneux shows the woollen runabout dress and fur accessories together in a most convincing way. The Schiaparelli type, in dull and dusty black, with a rough and spongy, but light-weight, weave and with drawn-thread work, is very smart. The new, rough, spongy woollens are marvellous for the coat-dress type. Diagonally ribbed or woven woollens are the most distinguished of all.

Chanel, Mainbocher, and Patou give a day dress a new look through back interest, which may have a far-reaching effect. Sometimes, skirts take a back-and-upward line—just the line that the new hats with their down-and-forward plunge are begging for. This is not sensational, of course—the technique of these designers is too subtle for that. The Mainbocher dress on page 53 is a striking example.

It's the dress to wear under the real winter coat that we all ponder about, and the news about the crêpe dress for day concerns its sleeves. The crêpe dress with big sleeves, for afternoon, is the antithesis of the trim dress of wool. Lanvin makes the biggest sleeves of all—*pouff* to the elbow, and skin-tight from there down. It might be amusing to have one afternoon dress with this exaggeration of line. Chanel and Vionnet are both, ever so gently, widening their sleeves, too. Augustabernard concentrates her sleeve width at the elbow. All of this width, just as in the coat, is another trick to make the waist look slim. Patou lets triangular pockets jut out below the waist, to get that slim-waist look.

COLOUR AND CLOTH

You may want a black coat for winter; you may want a brown one. Brown is going to be overwhelmingly popular, but—we might as well settle this point once for all—there never is, there never was, there probably never will be anything so distinguished as black. Blue, a superb, deep, bright blue, is a high-fashion note. Occasionally, green strikes you as exceedingly good. Not the glaring green of last spring, but a deep, strong evergreen. Reds—the dimmed, brownish reds and the soft, rosy reds—have a refreshing way with them.

Astrakhan is, unquestionably, the ubiquitous fur of the year—astrakhan with the deep, curly pelt. A thrilling deep brown shade of astrakhan is achieved by bleaching the black skin and then dyeing it brown. Sealskin seems perfect, again; and there is a new fur that Paris adores: a brown baby-seal with a long, shaggy coat. This is the chic new fur to have. Mink or sable are smart on black; deep, dark sealskin is wonderfully effective on brown. Augustabernard shows astonishingly subtle combinations between fabric and fur: black breitschwantz with intensely brown broadcloth; mink with a mysterious brownish aubergine; sealskin with the new shade of deep, bright blue. Grey astrakhan is effective on this blue.

A pale, mustardy-yellow is one of the newest shades for a winter dress, equally smart with black or brown.

Vionnet's rose-reds and coral-reds look very new in combination with brown. Patou launches a brown that looks like black. There is a new brown, with an aubergine-purple cast that promises to be popular for crêpe dresses. Purple is creeping into the mode. Already, it tinges some of the reds and browns, and Paquin frankly combines purple with green. Other exhilarating combinations between your winter dress and your winter coat are these: a reddish-brown coat with a coral-rose dress; a navy-blue coat trimmed with brown fur, and a pale blue dress; a dark brown coat and a pale eggshell dress. Credit most of these inspirations to Vionnet.

Having settled the burning question of your town coat and the dresses to wear with it, we can give a thought to country clothes. Chanel has a new double-breasted sports coat that buttons up against the shoulders or opens into revers. There is a chic, barely perceptible flare to the skirt, and this coat has an inch-and-a-half-wide belt. It is made of light-weight chinchilla woollen, just the stuff of which little boys' reefers are made. It is shown only in dark navy-blue or in nigger-brown, and it looks much newer and smarter in these dark shades than it would in grey or beige.

Many of Chanel's new sports suits are cut on such simple, well-proportioned lines that you can perfectly well use them for active country wear. The skirts are free, but straight; the jackets are short, whittled down to the figure, and loosely hung to the hips. The lines are cleanly cut, but not carved to extremes. With these suits, Chanel shows a long-sleeved, diagonally striped jersey jumper. Every one, by the way, is showing striped jersey in combination with solid coloured woollens, for sports wear. Over these hip-length blouses, Chanel buttons a wide, shaped belt, like a girdle.

Deep, bright green, with a bright red stripe in the jersey blouse, is the newest and most striking sports combination at this house. Very chic, too, was the combination of sand-beige with a beige-and-brown striped jumper. There is also great distinction about a brown-grey-and-beige mixture; and bright red is an invigorating note. Chanel shows some brown and yellow together, which is said to be a very popular combination at Cannes. Blue-and-white, used for sports both by Chanel and Patou, has a youthful look. Rust and orangy-red woollen also appears new.

The striking thing about many of the new sports clothes is the way they button high, right up to the neck. Jane Régné's smart dark red woollen suit, shown on page 48, buttons single file to the throat. If your jacket buttons at the waist-line, then have a waistcoat sweater that closes high. In any case, it's smart to wind a scarf up around your neck or tie it, Ascot fashion, under your chin.

SUITS CARRY ON

Augustabernard sums up the extremes between the trim and the trimmed in her two types of suits. The morning sports suits are carved in decisive lines, (Continued on page 112)



Piquant Personality

Princess of the evening . . .
 Innocently sophisticated . . .
 With a flair for flirtation . . .
 And unswerving judgment
 When it comes
 To men!
 Seeking the things
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 To those who are charming
 And gay.



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The Ginger Ale with Piquant Personality

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Dix-Make UNIFORMS



How Smart Does Your Maid Look?

You've fixed up your house for Fall.
Now what about your maid?

In colorful Dix-Make uniforms she'll be attractively and correctly garbed. The styles are smart, the tailoring perfect. Is it any wonder that wise hostesses invariably choose Dix-Make uniforms?

On sale at leading
department stores.

Write for the new booklet,
"Correct Maids Attire."

Henry A. Dix & Sons Corp.
141 Madison Ave. New York

THE EIGHTEEN-EIGHTY MODE

(Continued from page 94)

suited to the warmth of the house and warm and heavy overgarments for the street.

Even more important was the second of the dress reform movements of the late nineteenth century, which was known as the Aesthetic Movement and which was a part of that general aesthetic movement that was the first definite reaction against Victorian ugliness. The new movement started as an art movement. Ruskin, William Morris, and the hosts of the pre-Raphaelites, armed with a true love of beauty and a knowledge of the beauty of older days, launched an attack on Victorianism, set themselves to arouse in the Victorian world a consciousness of its own ugliness. And to a considerable extent they succeeded.

DRESS REFORMS

Such a movement must inevitably react on the mode. The leaders of the aesthetic movement regarded the Victorian mode as being quite as much in need of transformation as the Victorian house. They opposed the corset, not on the ground of hygiene, as many lesser dress reformers of the day were doing, but on the ground natural to the artist—the greater beauty of the untrammelled feminine figure. Just as they sought to eliminate the muffling, complicated loopings of Victorian draperies and show again the simple beauty of the architectural lines of construction, so they sought to eliminate the misleading puffs of the bustle and the ridiculously abnormal figure. In the same way, they sought to replace the often crude and brilliant colours of the mode and the clashing combinations by soft tones and delicate colour harmonies.

Here, also, they met with a degree of success. They did not, it is true, change the mode, but they introduced into it an element which has unquestionably been of great importance. The women who joined in this aesthetic movement frankly abandoned the mode of the day and adopted loose flowing robes, with wide sleeves and loose girdles and broad collars of creamy lace. To make them, they chose soft cashmeres and India silks in dull old-blues, coppery reds, faded pinks, and soft greens, and the only ornament was a necklace of amber or of Venetian beads. The hair was worn in a loose knot at the back of the head or was cut short and curled, with a mass of wavy hair hanging over the forehead.

Such a costume was naturally the object of much ridicule, and it was frequently deserving of all the ridicule it received, for it was a type which, in unskilled hands, readily degenerates into absurdity and untidiness. At its best, however, it had really elements of great beauty, and there is no doubt that it had a great influence in bringing about the simplification of the mode and in introducing into it a new sense of colour and of line, and this, in its turn, had a marked effect on fabrics.

Yet another influence destined to have a far-reaching effect on the mode belongs to the period of the 'Eighties. This was the opening in 1887 of the Savoy Hotel in London, which intro-

duced a new and powerful element into social life. Before that time, hotel and restaurant life, in the sense that we know them to-day, had no part in social life. The astute proprietors of the Savoy saw an opportunity, and, in a few years, the fashionable restaurant had become a social institution. The importance of this change to feminine fashions is apparent.

The hats of the eighteen-eighty mode were almost always small, either of the bonnet type or on lines closely allied to it. Small straw shapes with curving brims and trimming of flowers or feathers had a certain vogue, and the *genre chapelier* hat, with an aigrette or cockade, was worn to some extent. More characteristic of the day, however, were the close bonnets made all of flowers, such as Queen Alexandra liked to wear. A favourite type of wrap was the short mantle known as a *visite*, which was usually of a different colour from the gown—often black—and was trimmed with ribbons and laces. It defined the figure clearly in the back and gave a quaint emphasis to the bustle silhouette.

THE END OF THE BUSTLE

In the early years of the 'Nineties, the bustle disappears from the mode, and its place is taken by the gored skirt, which, for so many years, in varying widths and shapes held the favour of the mode. This gored skirt was tight at the hips and widened at the bottom in a flare which soon called to its aid the "crinoline" in the form of a horsehair facing. It was very long and usually swept the floor in back.

With the changing skirt, the sleeves changed also. In fact, signs of a change in sleeves had been apparent as early as 1888. By the next year—so incomprehensible is the nineteenth century in the matter of modes—the return of the leg-of-mutton sleeve was clearly foreshadowed, and, for the next six years, it swelled to dimensions which might well make the Louis-Philippe leg-of-mutton sleeve look small. At the end of that time, it was replaced by an equally immense balloon sleeve, which remained in favour until nearly the end of the nineteenth century.

The last stage of the nineteenth century, in the matter of silhouette, was, thus, even worse than its first, that of the eighteen-forties (for the First Empire silhouette was, of course, a hold-over from the eighteenth century and not in any true sense a nineteenth-century mode). The silhouette of the last years of the nineteenth century was built over a corset but little looser than that of the Louis-Philippe mode, and, while it showed the figure a trifle more, it showed it so ungracefully that it would far better have concealed it. The bodice fitted closely, belted with a hard line at the normal waist, the sleeves were immense and shapeless, and the snug skirt emphasized the curves of the figure, while, at the same time, the hips were swung forward until the front line had a decided suggestion of the "Flemish silhouette," an effect which, in this combination with a tight-fitting skirt, is better imagined than described.



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the beauty habit

with these dainty
cotton squares

to apply liquids
and remove creams

COUETTES are ready-cut cotton the size and shape beauty experts advise. They absorb and release just the right amount of a liquid—efficient, economical. Moistened with water or a skin tonic, a Couette gently removes cream without rubbing or pulling. Send 10 cents for guest-size package.

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Gorham's new

"Shamrock V"

*The sterling leading
yachtsmen are using*



To celebrate its hundredth anniversary, the house of Gorham has paid homage to Sir Thomas Lipton with its proud new pattern—Shamrock V.

Its clear grace and speed, the sweet harmony of its balance, give this pattern a swift distinction.

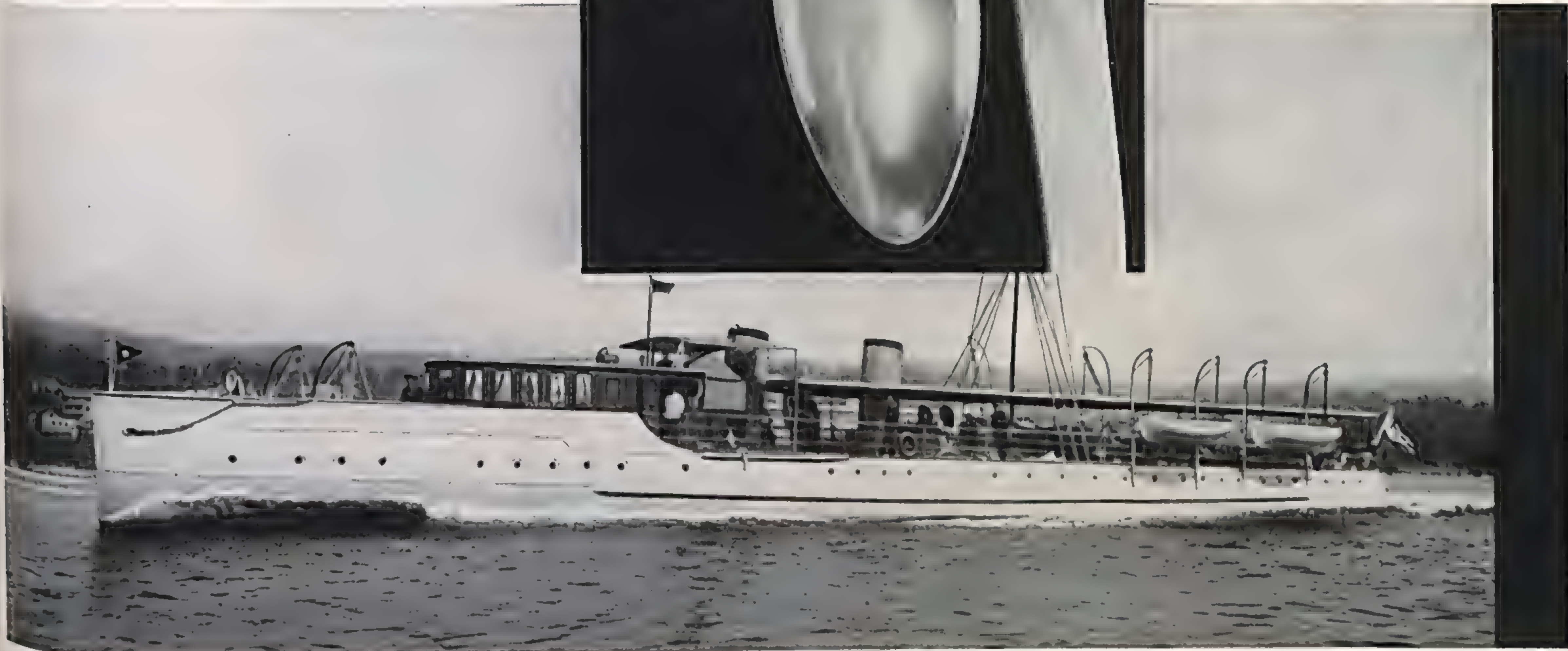
Its acceptance was instant. The owners of luxurious American yachts that sail the happy waters of the world are using Shamrock V. Aboard Mr. William B. Leeds' swiftly flashing "Flying Fox," so often seen off Southampton, on Mr. H. Edward Manville's "Hi-Esmaro," familiar to the gay harbors of the Riviera, Mr. Julian F. Detmer's "Florence," and Mr. A. M. Andrews' "Sialia," the Shamrock V pattern will serve distinguished guests.

Shamrock V takes its place triumphantly in the long line of aristocratic Gorham patterns. You will find them all at your jeweler's. Be sure to look, too, at the beautiful Shamrock V hollow ware as well as this distinguished new flat ware.



*Sir Thomas Lipton's yacht SHAMROCK V,
contender for the America's Cup*

The luxury of this new pattern, so fleet of line, so precise in its exquisite balance and proportion, is as appropriate to the charming dining room of the modern bride as it is to the magnificent interiors of celebrated yachts. The dinner knife, fork and tablespoon, shown here two-thirds actual size, indicate the suavity and delicate grace of Shamrock V Sterling.



Its road leads seawards—Mr. William B. Leeds' spirited yacht, "Flying Fox." She has seen the harbors of the cool and gleaming north—the colorful ports of southern isles. Her master, noted for his daring sportsmanship and for his flair in entertaining, chose Gorham's brilliant Shamrock V Sterling for hospitality aboard his yacht.

Gorham

1831 • A CENTURY OF LEADERSHIP • 1931

★ Never has Gorham Sterling been offered at the low price of Shamrock V. For example, 6 teaspoons for \$6.00. Only the recent drop in silver bullion makes this possible, and such prices may never recur.

Now cotton stays clean

This brand-new package, The Cotton Picker, keeps Bauer & Black's snowy, soft, sterilized cotton clean and fresh and dust-free. You pull out just what you want through the convenient top-opening. It's wonderfully nice and practical—and completely sanitary.

You'll find The Cotton Picker at almost any drug, toiletry or infants' counter. Only 25c.



Generous pads of snowy cotton for applying cleansing liquids, astringents and other cosmetics



Smaller pads for patting on powder or deodorants



Pledgets of clean cotton for cleansing baby's eyes, nose and mouth



Tiny wisps for your manicure



BAUER & BLACK

DIVISION OF THE KENDALL COMPANY
Chicago • New York • Toronto



Perfectly fitted are the Van Raalte shorts and strap-less shirt of mixed silk-and-rayon; from Lord and Taylor

Features of this crêpe slip are its cut, making it fit any figure, and its deep lap. It's from Franklin Simon

Fine lace is appliquéd on with cording on this hand-made crêpe chemise. It is from Saks-Fifth Avenue

WHEN WE ARE UNDER TWENTY

(Continued from page 80)

there are any. She (not your friend, necessarily, but Miss Perraud) is a gem, a wonder, a discovery. If you are as busy, as you must be in this, your triumphant season, you don't even have to go up to her establishment. On one masterpiece she recently turned out, there was but one hectic fitting—in an office it was, with the fitting interrupted every other minute and with the final stamp of approval given after one hasty glance in a high mirror. Miss Perraud merely used her excellent sense, took the dress home, made a pattern of it, and produced an astoundingly good copy of it in four days. Such haste and working under such difficulties may not always be conducive to such huge success as was attendant on this particular model—it might be advisable to give her more time and more peace. But, once you have her precious address in your clutches, all you need for a French dress, perfect in every detail except that it is made in America, is a kindly disposed friend and the dress to copy.

A tricorne of last winter may be healthy enough physically, but it is bound to be low in the spirit when compared to the new hats of this year. However, its shape is headed in the right direction and so can be transformed with ease into one of newer fashion by the nimble fingers of Irene Frank, on West Fifty-Sixth Street. Take her a drawing, a photograph, or just an idea, and she will give you a new hat for your old one in return for about five dollars.

This is probably the one time in your life when quantity overrules

quality in your evening dresses. The reason is that, not only will you go to more parties this year than ever again, but also that every time you enter a ballroom you must present an appearance that is at once arresting and dramatic—and you can't do this often if you have only one or two dresses. If you get parental consent, by all means be taken to one of the best houses in town for the dress for your own coming-out party. This dress is important to you, and, also, it should be an important dress by its own merits. You will need at least one superb costume anyway, after your own party, to wear to balls extravagantly exciting. Your other evening clothes must be varied and a little bit exaggerated, so that you will always present a sudden, unforgettable, and desirable picture that will keep that solid line of white shirt-fronts moving constantly towards you to "cut-in." Let the tones of your coloured dresses be dazzling; the white, sudden and stark; the blacks, brilliant. Don't go theatrical and don't get quaint to the point of ridicule, but give full play to your individuality.

Scraps of ancestral, parental, and family furs are treasures indeed, to be hunted in every closet and hoarded like gold. Enough of them, from the backs of worn-out coats, from ancient tippets, or discarded muffs and cuffs, may be transformed, with infinite chic, into a briefly amusing cape to wear over your woollen dresses. Scraps of ermine may be made into enchanting scarfs, about three feet long and six inches wide, (Continued on page 112)

RELIGIOUS, SOCIAL AND FINANCIAL FACTORS IN SELECTING THE SCHOOL

Parents confronted with the problem this year, or next, will find interest in this excerpt from Vogue's Book of Private Schools. "In a church school the religious side of the teaching follows the definite doctrines of the sect—whatever it is. But an undenominational school may stand also for sincere and simple Christian living, and the daily school session opens with brief religious exercises. Pupils are required to attend morning service at the church designated by their parents at the time of entrance. All schools ask for social and financial references of the parent or guardian and a record of the school last attended by the child. Some schools require entrance examinations for admittance; others accept credit from other schools.

Scholarships are given in a great many schools, on a competitive basis and must be arranged for in ample time. The charges of schools range from about \$500 to about \$2,500 a year. In the New England States charges vary from \$800 to \$1,800, the average being \$1,400 per year. These charges include class instruction, board and lodging. An extra fee is usually asked for courses in music, art, domestic science, secretarial training. There is always a small fee for laundry, and pew in church (in the case of church schools). The athletic fee is generally \$10, and riding an additional charge. The tuition is increased to \$2,000 at some schools in New York City. There are a few girls' schools in the country with tuition fees as high as \$2,500. In Pennsylvania, there are a few institutions with a fee of \$600. In the Southern States, the range is from \$600 to \$1,400, with an average at \$1,100.

The Middle Western schools follow their Southern sisters, while California schools have the same range as those of New England. Tuition in foreign schools varies greatly. In some, it is as low as \$600; in others, the range is from \$1,200 to \$2,400. Extra charges are made for music, art, secretarial training, chaperonage, and, in many cases, trips at vacation time. In the case of vocational schools, which are for the most part non-residential, fees generally range from \$150 to \$250 a school year. Short courses, evening courses, and part-time courses are in proportion. The cost of schools for exceptional children varies according to the care needed by the individual child; \$125 a month is a medium price, while some run as high as \$350 a month. Naturally much depends upon the particular case." For your copy of Vogue's Book of Private Schools (no obligation), write: Vogue's School Bureau, 1928 Graybar Building, Lexington at 43rd, New York.

Approving eyes . . .



linger on the fingers aglow with Glazo!

YOUNG women, smart women, are Glazo's most ardent devotees. For Glazo confers a special charm to fingertips that no other polish quite gives—and almost invariably, pretty fingertips make pretty hands.

Glazo Liquid Polishes are exactly correct in shade. Exquisite and well-bred tints they are—that somehow make your hands look whiter, and keep on good terms with the many shades of your various frocks.

And because they are finer in quality, they always brush on easily and evenly, without "piling up". They never turn white at the edges, and never appear purplish under artificial lights.

The twin package of Glazo Liquid Polish and Polish Remover is the most famous and the most widely used in the entire manicure field. And there are many Glazo innovations just as smart, just as praiseworthy.

By all means you should know Glazo Cuticle Remover Crème with its new and superior method of cuticle care. This gentle cream quickly removes excess cuticle and leaves the cuticle margins soft and even.

Glazo Nicotine Remover banishes nicotine, ink, and other stains that mar the beauty of lovely hands. Glazo Nail White, Glazo Cuticle Massage Cream—each contributes to that special Glazo charm.



EXQUISITE PERFUMED POLISHES

Perfumed Glazo Liquid Nail Polish comes in this smart new package. Natural, Flame, Geranium or Crimson—large bottle, 50c. Perfumed Liquid Polish Remover, 35c.

GLAZO

NEW — GLAZO NICOTINE REMOVER

Nicotine, ink and other stubborn stains vanish speedily when Glazo Nicotine Remover is applied. It keeps the fingers constantly lovely and free from discolorations. 50c.

GLAZO CUTICLE REMOVER CRÈME

A superior method of cuticle care. This softening cream removes surplus cuticle quickly and gently, and leaves the margins smooth and even. In a convenient tube, 50c.

THE FAMOUS TWIN PACKAGE

Contains Glazo Liquid Polish and Polish Remover — conveniently packed together, 50c. Natural, Colorless or Deep Shell.

THE GLAZO COMPANY, Inc.,
Dept. GV-101, 191 Hudson Street, New York.
I enclose ten cents. Please send me samples of
Glazo Liquid Polish, Polish Remover, and the
new Cuticle Remover Crème. (If you live in
Canada, address P. O. Box 2320, Montreal.)

Name.....

Address.....

City.....State.....

VOGUE GOES TO THE COLLECTIONS

(Continued from page 106)

with all extraneous detail whittled away. The jackets are short and snug around the hips and button high. The fur-trimmed suits express a totally different side of our natures. They, too, are fitted close to the figure, but a sleeve that is puffed at the elbow, a tiny peplum that gives the impression of flaring back, a decorative fur collar, and a muff—these make them definitely the clothes of the curly-headed twin.

Louiseboulanger is doing beautiful suits of the tailleur type, particularly impressive because of the façonné woollens of which they are made. Bruyère is making a great feature of suits, this year. Hers have a jacket that extends about to mid-thigh, striking out from the narrow skirt. These jackets are belted broadly, with patent leather, and close into a choker collar around the neck. Lucile Paray is another house that is lengthening the line of her town suits—giving them a more formal look.

ABOUT SKIRT LENGTHS

You have heard rumours that we might start walking around the streets in skirts that just cleared the ground. Any possible danger there might have been of that is safely passed. Skirts for day, skirts for sports, skirts for afternoon are just exactly where they were, at the normal point. For late afternoon, if you want to look individual and chic, you may wear a skirt that covers your ankle-bone. Mainbocher has a marvellous black velours Leda suit with a straight, slim, hip-length jacket and a narrow, ankle-length, wrap-around skirt. The coat is collared with pale beige ermine, and the satin blouse is in black. This is the winter version of the cinema suit. It would be very smart at cocktails, or at a late tea, or for boxing matches.

SHALL-WE-DRESS? CLOTHES

The cinema dress, the speakeasy dress, and the informal dinner-dress, all carry on—add one short or three-quarters fur wrap—mink or sable, preferably—to one of the long-sleeved, ankle-length dresses for late afternoon, and you have a good ensemble for the "movies" or for a speakeasy of the more dim and murky sort. Maria Guy has the perfect hat for these occasions—a little gunboat shape of panne velvet, with a ripple of black lace veil at each side of the practically indistinguishable crown.

Jane Régné makes the afternoon-that-does-for-evening type of dress, out of Coudurier's new velvet, called Bagheera, which has the dull, deep sheen of duvetine, but a deeper, mossier pile. This velvet is all silk, but no one would believe it, so you can wear it without feeling dressed up.

LACE DINNER-DRESSES

Lace dinner-dresses with covered shoulders or sleeves go on serenely and look newer when the lace has a small, close pattern. Goupy and Schiaparelli use a black lace jersey for runabout evening dresses. These dresses have decisive décolletages, but the material makes them wearable and

casual, and, besides, they are rather short. Lelong has an exceedingly beautiful and quite formal dinner-dress, with short, straight sleeves cut in one with the perfectly plain bodice. It is made of gleaming blue satin.

Madame Lanvin has a bright suggestion to offer for the-not-quite-formal evening—the evening blouse. It has the easy, interchangeable quality that you associate with the blouse of an afternoon suit, but it is gorgeously decorative, just the same. Madame Lanvin shows these blouses in silver-and-white. You wear them with vertically pleated skirts, to match the georgette. This designer shows slim-line crêpe dinner-dresses with pailletted sleeves that contrast in colour with the dress: silver paillettes and black crêpe; black paillettes and white.

THE MOULDED SHEATH FOR EVENING

Four evenings out of six, you will probably want to wear the moulded, sheath-like dress. One or two other evenings, you may choose to be dramatic in the modern-romantic silhouette. How long we shall continue to make a distinction between these two types of dresses is something we shall have to wait and see. Before the winter is over, the two silhouettes may fuse. Both, even now, resolve into the moulded sheath that is the basis of both types. In either case, it's the body that is emphasized, the body that counts. You can't get away from that.

The moulded dress has a different look, this year. It finds the curve of the body, but stays within the narrow limits of an imaginary vertical line. The skirt, instead of expanding towards the feet, as it often did last year, settles in a little, at the ankles. Instep length, for most of these dresses, is right. Often, the décolletage is high in front—Patou brings it right up to the base of the throat—and almost invariably cut down wide and deep in back. Trains, cut in one with the skirt, sometimes give this silhouette a mermaid line. Schiaparelli lends a hand by swinging them up and clipping them fast at the waist-line, in front.

Vionnet continues her classic evening dress, but this season definitely pushes the waist-line higher. Then, she does a double-crossed effect, centre-bosom, outlining the feminine figure, and repeats the cross in décolletage straps at the back. This is done in geranium-red and black velvet. These dresses are divine in pale blue satin, creamy yellow crêpes, and in deep apricot shades. Vionnet continues her rose-red for evening, and the most striking dress in her evening collection is of rose-red crêpe with black satin drapery outlining a wide shoulder décolletage and emerging in the front as a sash.

DISTINGUISHED EXAMPLES

Mainbocher has a beautiful and very typical example of the moulded, unbelted sheath, of sapphire-blue velvet. You can't detect a centimetre of superfluous fulness about it, yet it gives no impression of restricting your freedom of movement in any way. It is cut, we (Continued on page 114)

WHEN WE ARE UNDER TWENTY

(Continued from page 110)

with a fringe of black tails as a border, to wear with black afternoon dresses. The only cost to you, then, is the labour, and even that is negligible if you take said scrapes to Fabricant, in West Fifty-Seventh Street.

Imitation diamond jewellery is an affectation not worthy of you; strings of small bright beads touched with rhinestones (like the ones in the bracelet shown on page 80) are a flattery. Wear them as a colour accent to your evening clothes or as a bit of elegance in the afternoon. You will show good taste if you do not hanker too much for jewellery in the daytime. Wear either pearls—two or three strands clasped almost invisibly—or, with your more sports-like clothes, triangular wooden clips, with a bar of metal across the top (you can find these at Mrs. Franklin's).

If you live in New York, spare the patience of your parents and the temper of the servants (who might grow into old family retainers if you didn't annoy them with little odd jobs to be done on your wardrobe) by apportioning a small part of your allowance for the service of Miss Elizabeth Tusq, on West Nintyeth Street, at once visiting maid and seamstress. Besides keeping your clothes in perfect condition, she is a master-hand at copying lingerie and doing it all by hand. Through her gentle touch, you may have masses of beautiful hand-made

lingerie at infinitely less than it would cost in the shops.

One scalp massage neutralizes the dire effects of three attempts you have made yourself at the curling-iron, and Mrs. Jeanne de Marsh will keep your hair in much better condition than you ever thought it possible for hair to be in. She lives on East One Hundred and Eighty-Eighth Street, but will come to your house, for a very moderate sum.

Coming out in town is smart, if you happen to live there, but, if you live in the country, you have an advantage. A country dance has enormous chic, especially when it is given in a private house, and a robust buffet luncheon, during the week-end, has great charm. Take advantage of the unusualness of your setting and don't moan about coming in town to come out.

You may think you lead a terribly busy life, but you probably don't realize how much time you spend sitting around talking or listening with your hands folded in your lap. The thing to do is to go right on with your listening and talking, but to get your hands to work at knitting you a short, bright waistcoat to wear with your woollen dresses. They look very gay and country-like, and they are life-savers at a football game. If you have no idea how one goes about concocting such things, you can find out at Macy's, where you can buy your wool.

A GOOD CUP OF COFFEE

(Continued from page 104)

"Coffee" that allows all the aroma to escape.

To return to the question of after-dinner coffee, the accessories that you supply for it are of the utmost importance. Nothing could be smarter than the ensemble that is shown on page 74. The charming modern cups with little gold trees growing on a cream background are a perfect complement to the graceful lines of the modern coffee silver from Gorham, with its unusual note of ivory handles, and a beautiful silver tray of simple design is a perfect background.

Of course, the hostess who introduces her own individual touch into whatever appears in her house is always the one who achieves a note that her guests remember with a flattering distinctness. In New York, Mrs. Chalmers Wood serves her guests a rum coffee that she concocts before their very eyes, and its fragrance is as alluring as the final, spicy taste. She brews this in a chafing-dish, in which is poured first a teacupful of Jamaica rum, to which are added a loose handful of cinnamon sticks broken into short pieces (this would be about two tablespoonfuls), a scant tablespoonful of cloves, and two or three lumps of sugar. When the rum boils and the spicy odours arise, two or three cupfuls of black coffee, which is also boiling hot, are added. This is poured through a strainer into a coffee-pot.

A distinct innovation in coffee making is Turkish coffee. Those who have been in the Orient develop a true fondness for it, and certainly the service is amusing as depicted on page

104. To make Turkish coffee you must have the coffee very finely powdered. For every cup of coffee to be made, you use half a cupful of the powdered coffee, and two cupfuls of boiling water (all these measurements are made with the little Turkish cups that you see in the picture). This is sweetened to taste (most Turkish coffee is made quite sweet) and poured into the little copper pot. When the froth rises, remove the pot from the flame till it goes down. Let it come to a boil again twice more, and then turn off the flame and let it settle for two minutes before pouring out.

And now we come to that child of the coffee family, caffeine-less coffee—the Kaffe-Hags, the Sankas, and the Minute Brew, which last is really made of roasted grain, not coffee at all. These constitute a veritable boon to humanity, for those who adore coffee and can't drink it, or shouldn't drink it, but do anyway, can turn to caffeine-less beverages and enjoy the taste without the effect. But there are two things to be said about these—first, they should be brewed just as flawlessly as though they were real coffee; second, they should not be offered to a guest, without the alternative of usual coffee unless you are sure of that guest's preferences. The choice should be the guest's, not decided arbitrarily by the hostess. But the hostess who knows that a number of her guests refuse after-dinner coffee, because of sleeplessness, makes a wise decision, offers a choice of both, and sees that the caffeine-less variety is made to perfection.

From the chemist's lips she heard the thrilling story



Then She Tested for Herself the Discovery that Resulted from an Explosion

THE story of Formula 770 might never have been written except for the persistence of a woman.

For the work of Marcel von Wertaure, Heidelberg graduate, was far afield from the application that was to make him famous.

But, inspired by the modest tale of this impractical young dreamer, this woman insisted that he give her a sample of the fluid that smoothed the wrinkles from his lye-corrugated hands.

At home she experimented before her mirror. Elated at the results, she told one friend after another until Fifth Avenue demanded Velo-Derma.

Note to public

Velo-Derma, or Formula 770, is the extraordinary new youthifier discovered by Marcel von Wertaure, German chemist, after an explosion in his laboratory. Its widespread adoption by women as a means of eliminating lines and wrinkles has won for it tremendous success. It is sold by leading department stores in flacons priced at \$10 and \$25.

VELO-DERMA



USE COUPON IF STORE CANNOT SUPPLY VELO-DERMA
THE VELO-DERMA COMPANY, 105 East 29th Street, New York City
Enclosed is my check or money order for Velo-Derma. v

☐ \$10 flacon ☐ \$25 flacon

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index

VOGUE GOES TO THE COLLECTIONS

(Continued from page 112)

hear, on the principle of the fitted nightgown, to give that long-dryad look. This sapphire-blue is the most distinguished colour for evening that you can have, and velvet dresses should be made of real velvet, with a sheer, close, fine weave.

The deep jewel colours, particularly the blues and reds, are the inevitable, the perfect shades. Red is a good evening colour for 1931-1932—or rather, reds. Rose-red, wine-red, garnet-red, ruby-red, grenadine-red, Venetian-red, and Patou's new Persian-red. Plum colour, which shyly lifted its head for day, has come out boldly for evening, and the smartest American dress-makers are ordering many of their models in a warm prune shade. Vionnet shows a plum colour evening coat. And fuchsia, bright fuchsia—marvellous for the complexion, my dear!—returns. Striking dresses at Patou and Augustabernard are in this shade. Patou shows brown at night. Only certain models look right in black or white, but these could not be so perfectly expressed in anything else.

Molyneux uses the delicate lamé-patterned crêpes and satins for his lovely versions of the moulded sheath. Patou has a beautiful, very simple velvet evening dress in his Persian-red—a warm, rich, bois-de-rose. It has a crushed belt of the velvet, giving the wide, rounded, backward-drooping waist-line that is very flattering and that he is featuring this year.

The moulded sheath, to the instep, and the velvet wrap that covers it completely—here is the nucleus of your winter evening wardrobe. The new evening wrap is a stunning, practical affair. Last year, it was still the sensation; this year, it is the inevitable thing to have. The deep jewel-reds and blues are supremely perfect colours for these velvet coats, though a dark green is smart at Lelong's. Vionnet takes your breath away with a sable-bordered white velvet wrap, and chic women are ordering brown velvet evening wraps. These coats are invariably trimmed with one of the dark brown furs—sable or mink.

THE ROMANTIC SILHOUETTE

Enter, by this time, the modern-romantic silhouette. These are the dresses that are making fashion history; these are the dresses that are going to influence our lives. To get the full effect of them in their first careless rapture, turn to the Eric drawings on pages 46 and 47. Lelong's "Mystère" probably gives you the most dramatic idea of what it is all about. This deep currant-red velvet dress, with flashes of aquamarine, is one of the sensations of the season. Lelong's black satin is equally exciting, in a less insistent way. The two loveliest dresses in Chanel's collection have deliberate *pouffs* at the back (one is of white satin, the other of rose chiffon), and Worth is putting the idea across in a dozen different ways. Augustabernard, who understands so well what the smart conservative Frenchwoman wants, gives us a slightly modified version of the new back fulness and line, which makes it easy to wear. Sometimes, the fulness is deliberately added to the sheath;

again, it develops naturally and logically from the moulded line. Distinguished Parisiennes tell us that they are ordering these dresses. They feel in the mood for them, they say, just as they were, unconsciously, ready for the new hats.

AT THE BOTTOM OF IT ALL

All of these new clothes close in so insistently on the figure that the question of corsets is suddenly acute. There is no chance for dissembling or concealment, but the foundation on which the new dresses are built must be supple and firm and clearly defined. You feel the waist-line showing up. Waist-lines have suddenly developed into waists. And bosoms, along with waists, reappear. Any well-proportioned and not too-exaggerated feminine figure should look well in these new clothes; but hips must still be curbed. What you must have is a harmoniously curved, but unbroken line.

Paris corsetières consider the all-in-one corset and brassière the answer to this firm foundation with an unbroken line. These are built right up against the figure, moulding the body through the waist with a clever diagonal cut. They are made of firm, supple materials, such as plain, heavy satin, brocaded satin, heavy jersey, or moire faille. Elastic inserts are sometimes used to find the curve of the waist, but there is little lacing; and no matter what your figure, boning is limited to two bones in front and two in back. It is better to have no boning at all. Separate, shaped inserts of lace or tulle form the brassière.

COIFFURE QUESTIONS

Again, these dresses are going to upset a lot of our ideas. We have to do our hair in a different way. It's a comfort that the coiffure that's right with these dresses is right with our hats. Your hair should now give the look of clinging closer and growing higher on your head. Instead of hanging in a smooth, straight, placid roll below your ears, it should mount up in small, flattened curls, revealing the tip of the ear and merging with the smoother ends that sweep across the back with an upward swirl. Another good line is hair swept back from the ears and merging into curls moulded at the back of the neck. A bit of false hair is appearing in Paris, achieving some smart effects.

Barefoot sandals look too classic for these dresses. Slippers are clearly indicated here. And be careful about gloves. Twelve-button suède gloves might look heavy and dull. It is better to keep your gloves short.

A dress that juts out in back brings up the problem of an evening coat. It's a simple problem to settle, after all. Most of these dresses are made of fairly heavy stuffs—deep coloured velvets, heavy satins, supple brocades. The short fur cape or the short, fur-trimmed jacket is perfect with them.

There is no doubt about it, something drastic has happened. Yet, the change has been cleverly brought about. Already, the new clothes are beginning to look perfectly natural!

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Bathroom needs new clothes—Check-book pleads economy

THE last rose fades, the last leaf falls—and suddenly we remember that we're indoor animals, after all. Trained in charm, grace, ease, tidiness. And resolve to dress this year's winter quarters in special new colors and special new comforts.

Why not begin with the bathrooms: aren't they silently begging you for fresh finery? Some of those left-over towels look pitifully worn and weary now, but the cure will be quick and easy. A few lonesome dollars can do more good here than anywhere else in the house!

Before starting your home-work, please see the new Cannon towels. Fall fashions in the all-over designs are more handsome and helpful than ever. There are florals—prim or bold; bars and bands and angles—some classic, some moderne; all sorts of suave

and amusing ideas that splash soft color from hem to hem. You can have yours in smart but thrifty matched sets that make old bathrooms young and young bathrooms happy.

Their prices are even easier than ever, and you know very well the Cannon name for value. Cannon quality is as was—*true-blue*—due to fine, soft, long-fibered cotton and close, precise weave. All Cannon towels are fair but not frail!

So settle down at the Cannon counter and acquire your whole supply. Plain white towels, white towels with pastel borders, all-over reversibles. Towels as gifts for globe-circling Sybil and towels as tools for kitchen Hilda. . . . When you're guided by the Cannon label, every penny spent does its level best. . . . Cannon Mills, Inc., 70 Worth Street, New York City.



New Cannon ensemble sets contain matching bath towels, guest towels, wash cloths and bath mat—tied with ribbons and wrapped in Cellophane. Smart stores will show you a good selection of all-over patterns in soft pastel shades. Prices for seven-piece sets range from two to six dollars. Extras may be bought separately, for as little as 59c for the bath towels. (And there are other Cannon styles, to suit any taste—priced from 25c to \$2.50 each.)

The winning Cannon colors were chosen by a noted stylist, after careful study of the new bathroom tones. They harmonize each with each and blend into any good color scheme.



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